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THE MUSIC REVIEW

Edited by GEOFFREY SHARP

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Editorial

WITH this issue THE MUSIC REVIEW completes its fourth year, which means that for a fourth time we have had to consider very carefully whether to continue publication in face of heavy odds, or to take the course indicated by public apathy and allow the magazine to join so many of its predecessors in the journalistic *morgue*—its influence barely felt and its objects by no means fulfilled.

Small wonder, then, if the much vaunted musical awakening of the British Public leaves us unconvinced. Full houses for popular classics indifferently performed are but the fringe of music, the bare skeleton of musical consciousness which our scholars and critics have to try to clothe with understanding and imagination and those wider sympathies that are essential to any musical education which is not to remain empty. So far we have had little success (and we are not alone in this respect), but the task should not prove impossible and must not be abandoned. Therefore THE MUSIC REVIEW will go on. It will be our policy to publish the results of musical research in the historical, critical and bibliographical fields as before and to continue to review new music, books and gramophone records without fear or favour. In these days of forgotten principles, we lay no claim to be infallible: humanity is one of the cornerstones of music and a basic principle behind the policy of our journal, nor do we forget that it is human to err. In the past our mistakes have not been numerous, but they have been acknowledged and corrected as promptly as a quarterly permits. There will be no revision of this procedure.

It will be our aim to provide a judicious blend of sedate and lively reading. We shall not smear the products of serious research with any veneer of the superficially attractive, nor do we regard unrelieved gloom as the touchstone of profound scholarship. We shall preserve a "balanced approach" and provide a balanced diet. Believing that controversy sharpens wit, we shall be controversial. If you disagree with our opinions in any material instance write and tell us so; our correspondence columns exist for the resolution of argumentative strife and discord. While the journal exists it shall have life and radiate its own vitality.

GEOFFREY SHARP.

Berlioz: An Ode

BY

E. H. W. MEYERSTEIN

I. 1

I thought of Paris and her conquerors,
And how the soul of France is never won,
A volatile, disruptive of oppression,
And how the tricolour's
Hues are our own, and Freedom is her sun,
In quiet intercession
Under a northern sky
One fourteenth of July,
Away from listeners, yet a part of them,
While the *Te Deum* rose, while rose the *Requiem*.

I. 2

I saw a stricken world
Into one movement hurled,
A *Lacrimosa* for its tearless martyrs;
I saw the throne of bliss
In *Judex crederis*,
And in vast churches fisherfolk and carters,
And on the incense of the vows they paid
The floating oriflamme of Joan, the Maid.
Yet through that Christian rite
Shone a primeval light,
As of stained bodies in stone circles bowing,
Gigantic priestly forms,
Lears of the thunder-storms,
On hills and oaken plains with branches soughing,
Yet children in simplicity of will,
That creed-corroding years are impotent to kill.

I. 3

And then of him I thought,
The red-haired feverish man,
Those miracles who wrought
Beneath the Italian's ban.
Adventurer he seemed,
Faust and Cellini both,
Jongleur of songs undreamed
By prudent spirits loth:
The vision fixed of the loved Irish girl,
The march to punishment, the Sabbath's whirl.

II. 1

O peaceful crib adored by eastern kings,
 O farewell of the shepherds, O blest home
 That opened to the fugitives at Sais!
 O lilies that are Spring's!
 O plangent captive on the hated loam!
 O judges on the dais!
 O scudding privateer!
 O children of Shakespeare,
 Mab, Juliet, Beatrice! O Punic ire
 Of Virgil's Dido on the sacrificial pyre!

II. 2

O viola possessed,
 Byronic heart's unrest!
 O meads miraged by wood-wind's long-drawn phrases!
 O sylphs of gnatlike sound!
 O jack-o-lanterns' round,
 Tempting an unfledged brain in wayward mazes!
 O students' gamut through the crooked street!
 O cottage where the fate-marked lovers meet!
 O spinner's memoried kiss!
 O ride to the abyss,
 Swift-following Magic's call to wildest Nature!
 O dialect of hell,
 Feigned to serve Music well!
 O life insulted that regains its stature,
 And looking down on earth through lashes wet,
 Breathes imperturbéd love, and still is Margaret!

II. 3

The far-flung voices ceased;
 They ceased, and France arose,
 Corruptless, calm, increased,
 Redeemed by Berlioz.
 Tormented through his day,
 Mordant in joy and spleen,
 Yet dowered with piercing ray,
 This man shall make her clean,
 Expel the demons from her startled soul,
 Yea, leave it as her partner's, free and whole.

Delacroix and Berlioz

BY

H. G. SEAR

BERLIOZ has been described as the Hugo of music and Delacroix as the Hugo of painting. Such comparisons are generally as futile as they are familiar. Yet in the present instance it happens that the three names are those of the giants of one movement and one epoch. If it is admitted that a parallel really exists here it can be drawn a little closer by reminding ourselves that Hugo was a capable draughtsman, Berlioz a brilliant writer and Delacroix had at one time contemplated a musical career. This versatility, common to most of the French Romantics, is one of the signs of that superabundant energy which gives the whole movement its special character. It is as if the full charge of talent sought so urgently for release that it could hardly wait to find the most effective channel and was so forceful that practice often outpaced theory with the result that individual artists, unconsciously enough at the time perhaps, were later seen to be arguing in terms of the past whilst acting in terms of the future.

It is no more possible to estimate the worth of any one of the French Romantic school without reference to the others than it is to account for the movement itself without reference to the social developments of the last quarter of the eighteenth and the first quarter of the nineteenth centuries. And it appears to me that one of the chief sources of error in any analysis of the genius of Berlioz is to regard him purely as musician without carefully relating him to the social background and especially without relating him to other high lights of the Romantic Movement.

Delacroix left behind him a *Journal* in which he carefully dissects his own reactions to the music of the day, often pausing to apply his findings to the theory of his own art. Disliking the music of Berlioz intensely, caring little for Berlioz personally, always adopting an antagonistic attitude towards the Romanticism of which he was chief exponent in the plastic arts, he affords a parallel with Berlioz that is highly instructive. *En route*, many curious contradictions are set up which give the clue to contradictions in the theory and practice of Berlioz himself; and this is exactly to our purpose here. We progress by means of contradictions which resolve themselves with an almost mechanical regularity. Contradictions and oppositions, in short, are of the very essence of the whole Romantic Movement.

The ground can quickly be cleared of the slighter equivalents. For in the *Journal* one might almost be reading Berlioz's *Memoirs* or an account of Liszt. Here, for instance, is a procession of names that occur as aptly in one as in the others: Mazeppa, Don Juan, Tasso, Dante, Lamartine, Byron, Michelangelo. More than mere coincidence brings it about that Delacroix and Berlioz should each devote a work to the subject of Sardanapalus. There is nothing strange in the fact that the painter should portray as *Ophelia* the Harriet Smithson who

inspired Berlioz in *Romeo and Juliet*, and who later became his wife. Shakespeare is the bond between them, overwhelming them as he overwhelmed all the Romantics. In practice they both struggled to wrest open the jaws of the Classical vice which grips all Frenchmen. In the prodigality of Shakespeare they found a warrant for the breach.

Aristocratically holding Romanticism at arm's length, Delacroix ponders such matters deeply: 'There are artists who can choose their subjects only from foreign works which lead to vagueness. *Our* authors are too perfect for us: the imagination of the spectator is guided by the impression of things so well presented, so perfect in execution. Perhaps the English are more at *their* ease when taking subjects from Racine and Molière than from Shakespeare or Byron.'

Does he mean that however much one desired to employ the clear-cut idiom that marks the French genius, the torrent of feeling of his period denied the opportunity to arrive at so puissant an economy? It would explain his own predilection for subjects from Goethe, Shakespeare and Cervantes, when he was not actually working in classical legend or the oriental scene. These last exemplify what Laver calls the escape in time and place which characterises Romanticism just then. While the first may denote a secondary Romantic reaction from reality, indicated in his dislike of Courbet's pictures as distinguished from Courbet's painting, which he admired.

Much the same can be said of Berlioz's flight to the realms of Goethe, Shakespeare, Byron and Scott. It was an emotional and not a purely intellectual drive. The same tug-of-war can be seen in both of them. A differentiation lies between the canvasses and the frescoes of Delacroix; and between the symphonies and overtures of Berlioz and *The Trojans*. So far from being consistent exponents of Romanticism, they are torn between it and Classicism.

It is a fascinating feature in Delacroix that lines of thought in his appraisal of Mozart and Beethoven, should have been started working by Chopin. The painter occasionally notes a talk with Chopin on the subject of music. To ask Chopin, whom intellectual conversation generally made querulent, wherein lay the logic of music, seems a little rash. To be told by Chopin that the fugue is pure logic and that to know the fugue deeply is to be acquainted with the element of all reason and all consistency in music, is almost overpowering—to us. But we are to reflect that at one time Chopin actually had in hand an edition of the *Well-tempered Clavichord*; and it is absolutely characteristic of him that his procedure was one of trial and error at the keyboard; he relied on instinct and not on intellect. That is Chopin's side. His mind was of very little use to him even in criticism of his own works, but his instinct was infallible.

But Delacroix had detected for himself in Chopin's music that classical purity of outline that critics agree to proceed from Bellini; and was deeply aware of the glowing colour of Chopin's feeling for harmony; moreover in Chopin, who was intimidated by the tremendous power of Beethoven, the predominating reaction was one which closed his eyes to the real logical unity of Beethoven's works and which he actually called disunity; while Delacroix, the rhythms of his early training carrying him always in the direction of classical

concepts, was urged by his own feelings to seek unity through the same medium as Chopin—one of colour. This accounts for his attraction to Chopin,—while his intellectual dislike of Romanticism accounts for his revulsion from Berlioz as well as from Beethoven.

We find it difficult to understand the Frenchman's eternal quest for unity. The problem seems ever to have been present in the mind of Delacroix. In music, in the drama, in literature then current, he encounters ideas that help him towards resolution of the problem. It is curious that he objected to the repetition of themes, the "return to motifs" which seemed to him to recommend itself to the musician as the only way to establish unity in their works. He complains that even his beloved Mozart repeats them to satiety. Ruminating on the subject he concludes that music, more than all the other arts is dominated by the academic habits of the profession. The practice may give a certain satisfaction to purely musical people but it wearies listeners who are not deeply versed in the art of fugue or thematic development. His own art was free from such pedantry and it is significant that his fondest admiration is given to Rossini who was too lazy to develop even if it had been part of his genius.

He is apt to reason about music as if it were painting; and yet his pictures display far less of cerebration than of impulse. It is a mark of the Romantic in him even though he despised the Romanticism from which he found it impossible to escape. His mind worked in the eighteenth century; his hand in the nineteenth; and this it is that caused him to love Mozart and to view Beethoven obliquely; for Mozart is as clear as Beethoven is intricate. Seeking an emotional stimulus in Beethoven he found only a mechanical repetition; so much so that he was quite deaf to the wonderful unity of the last movement of the *Eroica*. It is a prime example of the contradictions that beset him. He demanded unity. Romanticism is, in part, a revolt against the tyranny of unity. In practice he is a Romantic.

He concedes the difficulty with which mental concentration is faced even in the presence of a fine work but says that this is not overcome by the repetition of motifs. Such a method would certainly destroy the beauty of a painting. And then, on reflection, he realises that whereas a few strokes of a pencil are enough to sum up for the mind the whole impression of the pictorial composition, music can only offer impressions one after the other.

Chopin informed him that the reason that Beethoven was *obscure* and lacking in unity was not because of a wild originality as most people think, but because he turned his back on "eternal principles". Again, this is one of a whole series of contradictions in a period when practice was racing theory. For we are aware that in music there are no "eternal principles"; and if Chopin or Delacroix had really based their practice on eternal principles, the former would never have been more than one of the lesser lights who were paled by the pure glow of the Mozart who, in his opinion, never sinned against those principles; while Delacroix might well have been no more than a Delaroche or worse.

Then, when Chopin turns aside from his own exquisite miniatures to scan the vast canvasses of Berlioz, his judgment goes as far astray as that of Ingres on

the work of Delacroix. Where Berlioz rejects counterpoint, where Delacroix rejects outline, for their own sake, to Chopin it only appears that Berlioz lays on harmonies like a veneer, filling in the intervals as best he can.

When it is a case of the actual handling of materials, Delacroix is clarity itself. He cites Chopin's peevish attitude towards that group of musicians which attributes part of the charm of music to sonority. Chopin spoke, the painter says, as a pianist. Here the craftsman in Delacroix compels him to pursue the matter further. If a combination of several instruments will heighten the effect upon the senses of a given motive it is plainly best to make use of such a combination in preference to the piano which has but one way of pleasing the senses. In his pictures was he not trying to fuse line and colour into a single combination? Even in the piano, for that matter, since the player can now employ muted and now brilliant tone, new possibilities are opened up. And although he strongly deprecates the substitution of sonority for idea, he freely confesses that in certain sonorities, independent of the expression itself, there is a pleasure for the senses; an idea which was later to be exploited by Debussy with a deliberation amounting to cold-bloodedness.

At this point, in fact, Delacroix draws unconsciously close to Berlioz: consciously his classical training and mental tendency caused him to fly off at a tangent from the actual practice of Berlioz. But the fact remains that Berlioz at his best never uses a novel sonority for its own sake: the instrumentation emanates from the idea. "Not a detail tries to get itself admired separately or to distract your attention. The perfection of such an art resides in producing a simultaneous effect". This critical remark proceeds from the painter regarding his own work but it is equally pertinent to that of Berlioz.

The Delacroix who attended the Opera is quite different from the Delacroix who flung himself upon his canvas with feverish and unflagging energy. Here he was a genius but there he was a music lover not more than ordinarily informed; though he must be granted the perception of an artist. So that in regard to music he remained very much at the mercy of the fashions then current though in his own art he was in the vanguard of progress.

Music he considered as the luxury of the imagination. He preferred to be alone when listening to it. Alone he went to hear Rossini's *Moses in Egypt* in which he discovered many delights. *The Barber of Seville* was "very satisfying". *La Gazza Ladra* he hailed as a masterpiece whose pleasure-giving powers increased. *La Cenerentola* stimulated his flow of ideas. But it is significant that he rarely enlarges on these impressions. His more powerful reflections flow from the works that disturbed him most. His senses shrank from their effect even while he was expressing their spirit in his own work.

He confesses that he has no sympathy with his own time. "All my memories and predilections look to the past; all my studies turn to the masterpieces of the earlier century". And still the perception of genius could not be dimmed. There comes a time when he admits padding in his beloved Rossini. And suddenly he is aware that in some instances Rossini has broken with the ancient formulae, more especially in "those pathetic introductions" and orchestral passages "which summarize a whole situation of the soul, and do so

outside of all the conventions". He glimpses the Romantic in Rossini and for once his predilections are not offended. *William Tell*, in which we too catch a glimpse of the Rossini who might have been, he could not admire too much. But we know, what Delacroix didn't, that Rossini was at once too indolent and too timid to persevere along the road open to the artists of his day.

We have the advantage of historic perspective which he lacked. He appreciates "the grace, simplicity, tenderness and strength" of Gluck's overture to *Iphigenia in Aulis*, but after Rossini and Mozart it sounded "like a bit of plain-song". The "monotony wearies you a little . . . the bass viols and their repeating of the theme pursue you like the trumpets in Berlioz". Few artists have been more relentless in the presentation of their subject than Delacroix, yet he seems not to have recognised that Gluck, consciously creating a new departure, and Berlioz, his devoted follower, were in fact *deliberately* pursuing their hearers with the full weight of their emotional purport.

Those predilections of his which lure him to the past cause him to love the limpid perfection of Mozart; the prejudices of the present blind him to the qualities of the greatest musicians of the period, Beethoven and Berlioz and even to the fashionably important Meyerbeer; the art-stuff of the future which his own hand is fashioning brings out the contradictions between one and the other, which exist in his own mind.

It can be set forth graphically: let D_1 = Delacroix' predilection for the past; let D_2 = his prejudice against the present; and let D_3 = his movement towards the future.

He hears Beethoven's *Archduke Trio* and falls into discussion of it with an artist friend. D_1 notes the celestial purity of Mozart which he sets against the "commonplace passages of the Beethoven work". D_2 finds that Beethoven reflects "the modern character of the arts, turned as he was to the expression of melancholy and of that which, rightly or wrongly, people called Romanticism". D_3 agrees that Beethoven displays an active tendency towards a painting of nature, and goes on to say that Mozart does not open that particular horizon to the mind.

After hearing two acts of *The Huguenots* D_1 asks "Where is Mozart? Where is that grace, expression, energy, all in one—inspiration and science, the comic and the terrible?" D_3 admits that from this "tormented music come forth effects which surprise you" but D_2 regards it as "the energy of a man in a fever".

But the formula does not remain constant. The amount of meditation that Delacroix put into his Dictionary of Arts shows a consistent increase of power in his thought stuff. Similarly the opposites in his ideas of music tend to negate themselves and to emerge on a higher plane. There comes a time when even Mozart palls a little: there is an instinctive shrinking from the (comparative) complexities of the G minor symphony; he is probably a little shocked because his hero sounds unwonted depths. The fact is that on this occasion there followed the overture to *Oberon*. He remarks that the fantastic element in Weber, "one of the worthiest successors of Mozart, has the good fortune to come later than its sources in the work of the divine master, and its forms are of to-day. They have not been pillaged and hammered by *all* the musicians of

the last sixty years". Now there speaks D3. By now, he does not condemn contemporaries out of hand even though he approaches them cautiously. Gounod's *Gallia*, for instance, seemed to him "very much like a fine thing; but it had to be heard a few times before one could be certain". D3 is here working upon D2. Between them they decide that "a certain *brio* in the use of instruments can give the illusion of fiery genius carried away by the idea and capable of greater things". Such is the history of Berlioz, says D2. But D3 knows perfectly well the weakness of partisans of form and contour exclusively. D3 is a bold practitioner. He clearly realises that in establishing form the sculptor fulfills all the conditions of his art. He, D3, knows the importance of light and shade, and that colour is essential to a sense of projection in painting. He actually charges the Dr's of art with pretending to despise colour because they cannot handle it.

And so, when Berton opines that an (un-named) aria from *Figaro* was too full of delicacy and expression carried to the final limit, to be suited to the public, Delacroix retorts that though the public arrives at a love of details because of works which have given it a taste for refining upon everything, it still does not like painting with broad strokes. What he had in mind was the imitators of Mozart who were lagging behind the time. He himself dealt in broad strokes. That was reserved for infinitely rare minds who could rise above the vulgar demand for over-refinement and who draw their nourishment from beauty. His gorge rises when Berlioz condemns the artificial ornamentation so prevalent in Italian music though he himself in practice eschewed its use. He throws out words of warning against the meretricious novelties brought to the modern musician by the perfecting of the older instruments and the invention of new, when all the while he is handling paint as it has never been handled before and experimenting in new pigments with all the brilliance and audacity of Berlioz.

Actually his experience of Berlioz' music must have been limited. We know that performances did not occur frequently. But for that it is difficult to believe that Delacroix would not have succumbed to its power. He could not but be impressed, as he was by Beethoven. He records that a *Leonora* overture and an un-named work by Berlioz left an impression of confusion. But he says that the Berlioz is "distracting, it is an heroic mess". His criterion on this occasion is Mozart and he feels painfully aware that beauty comes only once in a given period. How hard the lot of any genius who appears after that period. Only very independent genius can survive. But mark that he concedes an heroic quality to Berlioz' confusion; that he classes him as a genius. His intuition is at work there but his musical knowledge is insufficient to make him realise the singular independence of Berlioz' genius. But nevertheless he grants that there may be lightning flashes which reveal what such a man might have been in a time of simplicity. Which makes it doubly interesting to find that modern criticism, in the very act of emphasizing the independence of Berlioz, occasionally comments on the Mozartean quality of the *Carnaval Romain* overture. Delacroix believed that Mozart "carried art to its summit, beyond which perfection does not exist". But what a static theory in so dynamic a

practitioner. In the very same breath he asks "What can we do to be moved, or above all, to be surprised anew? Content ourselves with the bold, but not always happy attempts of the geniuses, sometimes eminent ones, that our country produces? And what will these later men do when, as it seems, they consult their models only that they may know what to avoid? It is impossible that they should not fall into experiment". As if he had not consulted David to learn what to avoid, however often he turned to Rubens to clear up his own doubts.

The case of Delacroix and Berlioz affords some peculiar parallels as well as divergencies that are only made the more strange thereby. Berlioz scornfully rejected what he regarded as obsolescent theories taught at the Conservatoire. He had that in him which required new formulae. His period was alive with them; it was a period in which entirely new outlets for invention had been opened; science and scientific laws were making themselves felt. And anyway it was necessary to outrage the bourgeoisie!

Yet Berlioz went to the past for his models. Gluck, Mozart, and Beethoven were his musical gods. It is as though despite his emotional affiliation to his period the previous generation had established the stylistic dogma for ever. On their (to him) inviolable framework he tried to superimpose his urgent need for passionate expression.

Their form, evolved under pressure of its content, he crudely adopted for lack of the facility that he might have gained had he been blessed with greater patience, only to find it too rigid for his needs. Over and over again what he desires to express is so vast that it throws off the durance imposed: as for example in the last two movements of the *Fantastic* or in the *Queen Mab* scherzo.

He never succeeded in evolving the ideal form for the expression of his ideas. With a tremendously original genius; with the advantage that he was not cramped by keyboard composition; with an inimitable instrumental equipment; he still leaves the impression of amateurishness. But that is the last epithet to be applied to Berlioz.

Beside him was Liszt, primarily a piano composer. Liszt's conceptions are drawn from the self-same emotional sources and yet he scarcely ever failed to forge for himself a suitable form for his poetical ideas. His complete exploration of pianistic effects in itself contributes not a little to this. The sensitiveness of the modern grand is fundamental to his new musical technique. It promoted emancipation from the past in the most practical way.

Although Berlioz was not behind him in the matter of orchestral exploration, it would seem as if with an array of colours as yet undreamt of, some demon of perversity in him insisted that he should still paint in the manner of David though he had the palette of Delacroix; he was constrained to colour a given outline.

Delacroix drew his ideas from the same source too, he and Berlioz, and Hugo and Liszt, were all children of their age and they all provide perfect examples of its most flagrant contradictions. Delacroix was early in rebellion against the rigid teaching of David and his school. For him, paint was paint, not so much clay; and where David's painting was monumental, he catches in

a riot of colour an instant of time. Gone is clear outline; but by a profusion of brushstrokes the required contours are suggested in a spectroscopic glow of colour, a nimbus of light.

His works give the impression of breathless inspiration and yet no one could have been more assiduous in search of an exact technique than he. His *Journal* is full of experimental notes, penetrating observations, painstaking preparation, material fact. In this direction no effort was too great for him. The journal of Berlioz gives the impression that in his case compositions were dashed off in a frenzy of inspired emotion, yet the works bear all the marks of cool and measured application.

Intellectually, Delacroix, like Chopin, paid reverence to what they both called the "eternal laws of taste and logic". In such a belief the painter regarded Berlioz and Hugo as reformers "who have not yet succeeded in abolishing the laws which I have just mentioned". Reformers never do. It happens that Hugo, Berlioz and Delacroix were really revolutionaries, living in one of those periods in which change, radical change, is the order of the day. Delacroix actually says that "reformers" bring about a belief in the possibility of working along lines other than those of truth and reason. It is inevitable. Material beings and things were undergoing change. Exactly the same charge was brought against the painter, and with reason. It was as inevitable in him as in Berlioz and Hugo. All three were among the chief media through which the universal change was making itself known.

It is this that explains the conflicting thoughts that harass them as they try to explain themselves and the striking unanimity displayed in the work of their genius.

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An Unknown Score of Berlioz

BY

TOM S. WOTTON*

IN 1830 Berlioz gained the *Prix de Rome* with the cantata *La Mort de Sardanapale*, or, as he calls it in his *Memoirs*, *La dernière nuit de Sardanapale*. It will be remembered that in connection with it he played a trick on his examiners, a trick that was not altogether successful. Profiting by the experience gained from his previous attempts to secure the prize, he was careful not to introduce into the work actually submitted, anything likely to be considered too "advanced". He knew that if he endeavoured to depict the death of Sardanapalus with the burning of the palace and the holocaust of the monarch and his harem, the cantata would most assuredly be rejected. He therefore confined himself strictly to the words of the poem which concluded with an air for the king before he ascends the funeral pyre. But, when his score was accepted—and he had little doubt of that, provided that he did not tread too heavily on the musical corns of his judges—he determined to add to it an orchestral epilogue illustrating the conflagration. He wrote his epilogue, bringing the separate parts to rehearsal, and, as he explained in a letter to his father, "arranged with the orchestra not to stop (*i.e.* at the end of the cantata accepted by the examiners), but to go straight on without a break".

At the final rehearsal, to which members of the public were admitted, all went well, and the epilogue seems to have caused a great sensation. At the public performance on October 30th, 1830, the only sensation was caused by Berlioz himself. "In the score, the horn gives the cue to the kettledrums, the kettledrums to the cymbals, the cymbals to the big drum, and the first sound of the big drum brings in the final explosion. But the damned horn makes no sign, the kettledrums are afraid to enter, and of course the cymbals and big drum also remain silent; nothing is heard! nothing!!! And all the time the violins and basses carry on their impotent *tremolo*, and there is no explosion, a conflagration that goes out before it has begun; a fiasco instead of the talked-of end of all things."¹ Grasset, the conductor, completely lost his head, and the enraged composer, sitting at his side, flung his score into the midst of the orchestra to the amazement of a mystified audience.

Berlioz however retrieved his laurels two months later, when *La Mort de Sardanapale* was given on December 5th at the concert which included the first performance of the *Fantastic Symphony*. And the fire seems to have blazed effectively, when the work was given on November 24th, 1833, after the composer's return from Italy.

* This article is an editorial compilation, condensed from two rough typescripts found between the leaves of the late Tom Wotton's hand-written copy of *La Mort de Sardanapale*. For reasons of economy we are unable to reproduce as many music-examples as we and Mr. Wotton would have wished; but this is the only major editorial liberty in which we have indulged, and we hope readers will find the article of genuine interest and fully worthy of the late author's untarnished reputation in the field of Berlioz research. [Ed.]

¹ Ernest Newman's edition of Berlioz' *Memoirs*, p. 113.

The score of the cantata is lost. While that of Millaut, the winner of the second *Grand Prix* is still treasured in the archives of the Conservatoire, that of the winner of the first prize has disappeared. But one day Jullien Tiersot was reading in the Bibliothèque Nationale a volume containing Berlioz' unfinished opera *La Nonne Sanglante*; at the end of the book he discovered some pages that had no reference to the opera. The words were some of those belonging to the missing cantata, and there was no doubt that here was part of the final air with the epilogue attached. Tiersot wrote a long article on his happy find in *Le Ménestrel* (September 16th, 23rd, 30th, 1906), and I am indebted to him for information on certain points. But, as I possess a copy of the autograph, I am able to deal with the music independently. The autograph, by the way, like others of Berlioz' early works, is marked "Fragment à brûler". That it escaped the flames was mere chance, for we know that towards the end of his life Berlioz made a bonfire at the Conservatoire of his decorations and a pile of his manuscripts.

Tiersot apparently took the score of the epilogue as the final version, and that the reason why the cantata has disappeared from the library of the Conservatoire is that Berlioz borrowed it, in order to add the epilogue, and never returned it. In proof of this he points out that in the autograph the final chord and tail-piece of the cantata is scratched out and the epilogue commences: that is, the chord of the dominant in E flat, instead of proceeding to that of the tonic, is followed by the major triad on B natural (the enharmonic of the minor sixth), at first only the B and D sharp, to which the F sharp is soon added.

That the autograph is merely a very rough sketch is evident from the inordinate amount of tremolo. Out of a hundred and twenty-four bars there are only four without it in one, and usually more of the parts. (It will be remembered that Berlioz objected to Wagner's abuse of the tremolo.)

The clinching argument in favour of the autograph being merely a hasty sketch is the explosion as it appears in the autograph. The drums are in A and E with two drummers, and the tremolo effect on the cymbals is described as "Bruit de cimbales l'une contre l'autre": the glissando of the harp, though it would be barely heard, is probably the first use of that abused effect. In the score the voice part which only appears once in the epilogue, when Sardana-palus expires with the name of his favourite concubine on his lips, is written in the treble clef. This was the custom, since, when the cantata was played and sung for the benefit of those on the jury who were not musicians, anyone who could sing at sight, irrespective of sex, was entrusted with the voice part, and the tenor or bass clefs might be impossible for a woman. When Berlioz' cantata *Herminia* was played to the jury of 1828, Alexis Dupont sang the part of the distressed heroine. Here is the explosion as given in the autograph:—

(See art plates)

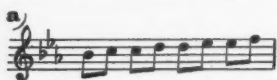
Of this Tiersot remarks in a footnote:—"This is the passage . . . where the musicians missed their entrance, thus leading to the mess (*gachis*) of which Berlioz complained so bitterly: the *Memoirs* give a very faithful description of it." It is to be feared that loyalty to the composer dimmed his critical faculties.

I too believe that the *Memoirs* give a faithful description, but it is not of the effect in the autograph of the Bibliothèque Nationale. Berlioz yields at times, as he himself admits, to a literary man's temptation to embellish a tale—an accomplishment not confined to literary men—but I very much doubt whether he would give a wrong description of one of his own scores. In his sketch, instead of a horn giving the cue to the kettledrums and these to the cymbals, and so on, all four horns enter together along with the kettledrums, cymbals and bass drum. And, as the horns have had only two and a half bars' rest, they were scarcely likely to have missed their entrance.

The two last chords of the autograph are incomplete, again emphasizing the haste with which it was written, with a note added:—"Flûtes et oboï et cuivre et timb.", which in itself exhibits haste, for the oboe parts are given, but not those of the bassoons. How Tiersot could possibly consider the autograph as a definite version is a profound mystery. Whatever inaccuracies there may be in Berlioz' *Memoirs*, they fade into insignificance in the face of the misunderstandings, exaggerations, and downright lies concerning him, enunciated by his opponents, and alas! by many of his professed friends!

As I have said above, the autograph commences with the latter half of the final air of the cantata, and it is not in the precise form as that submitted to the judges, if I am correct in my supposition of what actually occurred. It is scored for tenor voice, male chorus, the usual wood-wind, four horns, two valve trumpets, three trombones, kettledrums and strings, the harp, two harmonicas, bass drum and cymbals being added for the epilogue. For some reason or other Berlioz was dissatisfied with the concluding portion of the air. It may have been on account of the introduction of the chorus which possibly had not to be employed till then.² But whatever the reason, he deemed it of sufficient importance to warrant his rewriting some twenty pages of his score, and this at a time when he was particularly anxious to leave the Institute, where the candidates were confined during examination. A revolution was raging in the streets of Paris,³ much of his cantata being penned to the accompaniment of musketry, and he was burning to assure himself of the safety of his beloved Camille and her mother.

The most interesting point about the air is that in two passages at least we find foreshadowing of *The Trojans*, written thirty years later. One of them indeed is more than a foreshadowing, for, with the exception of (a) being altered to (b)



there are a dozen bars practically the same as in Cassandra's air immediately before the *Trojan March*, the latter including phrases (slightly modified) that are given to the chorus in the autograph. Then there are four bars in Dido's

² In Chapter XXII of the *Memoirs* Berlioz says that the cantata had to be for one or two voices. But this rule was evidently relaxed at times, if the poem demanded a chorus, as witness Berlioz' trial cantata of 1827, *La Mort d'Orphée*, in which a female chorus plays a prominent part. Here Berlioz had included a chorus on his own initiative, and dreaded being disqualified on that account. Erasing it would mean some modification of the orchestral parts.

³ The revolution of July 27th, 28th and 29th, 1830, when Charles X was forced to abdicate.



Handwritten musical score for a symphonic band or orchestra. The score is written on multiple staves, with various instruments and vocal parts indicated by the notation and lyrics.

Lyrics (French):

- Ne-ha
- La
- Carillons en l'air.
- Carillons en l'air.
- Deux timbales
- Bruit de cymbales
- Allegro
- Moderato
- Allegro
- Moderato

Dynamic Markings:

- ff
- f

Tempo Markings:

- Allegro
- Moderato

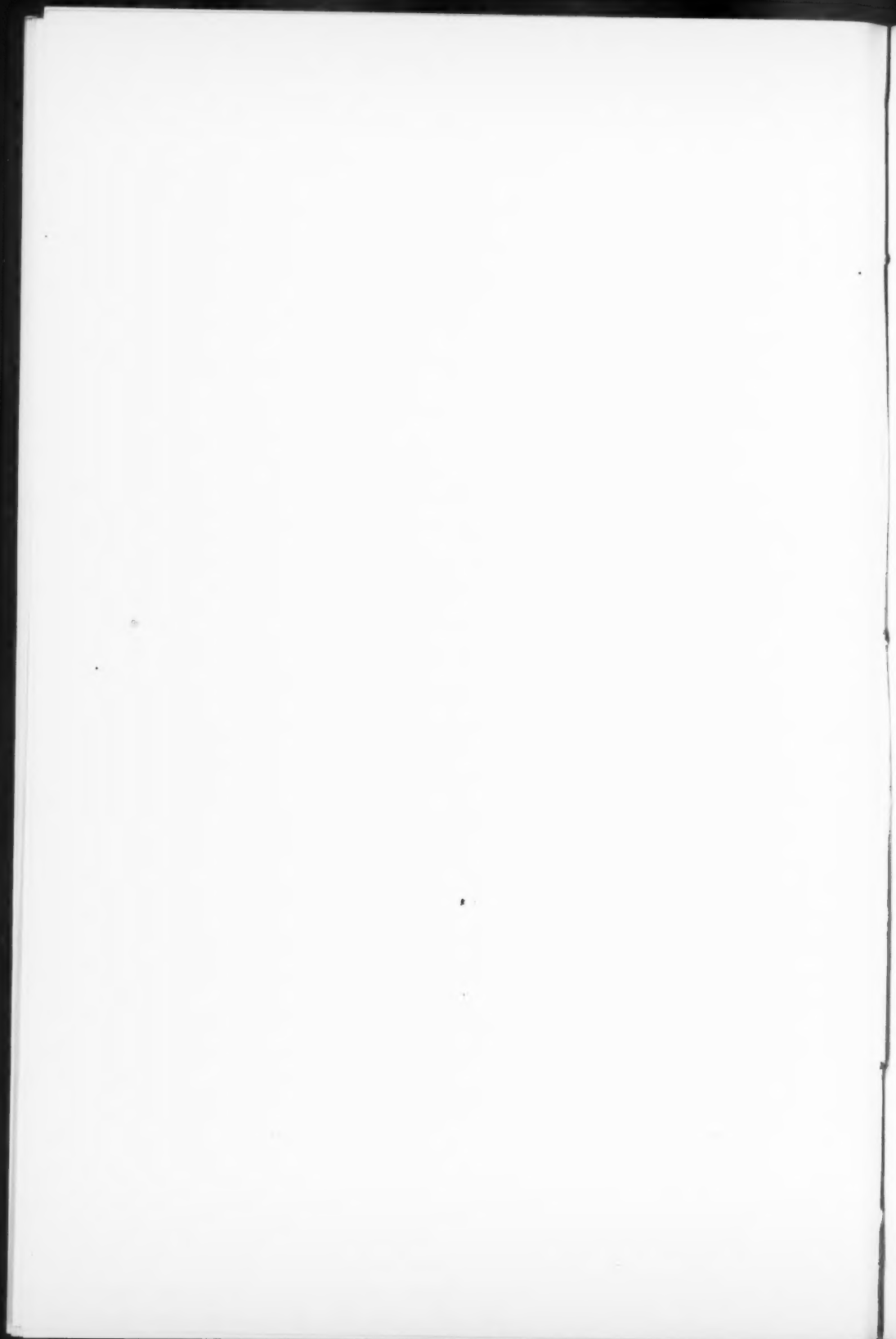
The score is written in a clear, legible hand, with various musical notations including notes, rests, and accidentals. The overall structure suggests a multi-movement or multi-section work, with different tempos and dynamics indicated throughout.

Handwritten musical score for piano, featuring multiple staves and dynamic markings.

En passant rapidement le doigt sur les cordes.

en diminuant.

en diminuant.



Farewell to the City shortly before *she* ascends the funeral pyre which are very similar to some bars in the air. And Tiersot finds elsewhere an adumbration of Aeneas' farewell to his son before he goes forth to fight the Numidians. But possibly this is merely another way of saying that Berlioz' style remained the same during his musical career. The suggestion that he ran short of ideas during the composition of *The Trojans* and deliberately hunted out his early manuscripts is of course absurd. He may however have come across his early score by chance, re-read it, and had some of its phrases ringing in his head as he wrote his opera.

On the other hand, there are themes in the cantata which he deliberately utilised later. We find reminiscences of these in the sketch of the epilogue. The first is for the whole of the wood-wind (in unison and octave) above the everlasting tremolo of strings. As we know of the cantata from Millaut's score, it is easy to connect this with the first air of Sardanapalus, in which he expresses his love for Néhala. It is the opening of the oboe theme, illustrative of Romeo's love for Juliet, afterwards given by the brass, in the *Ball Scene* of the *Romeo and Juliet* symphony. It is followed by what appears to be a distorted version of the dance music of the *Ball Scene*.

As a matter of fact, it is a distortion of a melody that had appeared previously in the cantata, for, in the letter to his father, Berlioz speaks of "the song (*chant*) of the dancing-girls (*Bayadères*) changed, by modifying it melodically, into feminine cries of terror". Since, as I have explained in a foot-note, it is improbable that Berlioz introduced a chorus into his cantata, the *chant* was in all likelihood a dance of *Bayadères* following the first air of Sardanapalus. And, as Berlioz had in earlier works shown a fondness for combining melodies, we may even go a step further, and suggest that the *chant*, on its first appearance was combined with the theme of the love-song. Indeed, it is difficult to account for its introduction in any other way. It is exceedingly doubtful that the poem would make any mention of a dance, and hence, if Berlioz on the conclusion of the love-song had written a dance as a separate number, the judges, whom he was particularly anxious to please, might have raised objections. Accordingly, when the song had finished, he continued with the theme of it on the orchestra—an idea he had already carried out in *Herminia*—and combined with it a dance movement. If I am correct in my supposition, the love-theme would be played by the horns, just as it is in the *Romeo and Juliet* symphony, with the possible assistance of the valve trumpets.

Commentators have jeered at the simple oboe theme of the symphony being "blared forth by the trombones" (only one is employed, and, as it is marked merely *f*, there is no reason why it need blare), but I fancy that their attitude has evolved because they fail to realise that the melody is a love-song. Played on the plaintive oboe, they connect the tune with the first part of the number, "Romeo alone—Sadness". But the first part, the introduction, ends with an Allegro, in which we hear the dance music of the ball. Romeo has ventured near the Capulet palace and seen Juliet, and we have the melody expressive of his love, the same as that which Sardanapalus sang, expressive of his love for Néhala, the rhythm of the dance running through the former. The

Allegro again appears, and Romeo can no longer resist the temptation to enter his enemy's house, and speak to Juliet. At last he does so, and now his love melody on the horns and cornets is heard as clearly as the music of the dance; it has lost the timidity it possessed when played on the oboe, for now he is assured that Juliet will return his love.⁴ If his sweet nothings are blared forth, it must be attributed to an incompetent conductor.

To return to the epilogue—Following the cries of terror we have a theme for the trombones and valve trumpets, doubled by the bassoons and a pair of horns.

This is probably the Allegro theme to which Mendelssohn objected, when he played over the cantata at Rome. It is the melody of the second air of Sardanapalus, "Le roi des rois impose l'esclavage", and was introduced later into *L'Impériale*, a cantata written in honour of Napoleon III, for the distribution of prizes at the Exhibition of 1855. Although Berlioz declared that the work contained one of his finest orchestral effects, he could not have been inspired by the subject of it. That he utilised a grandiloquent theme for an ode to Napoleon which had been previously associated with the Assyrian monarch savours of one of Berlioz' grim jests. That Mendelssohn should have seen the score of *La Mort de Sardanapale* at Rome explains why it is no longer on the shelves of the Conservatoire. Berlioz borrowed it for the concert on December 5th, 1830.

Reviews of Music

Benjamin Britten. *Mazurka elegiaca (in memoriam I. J. Paderewski)*. For Two Pianofortes, Four Hands (Boosey and Hawkes, inc.) \$1.25.

For those who have been nurtured on earlier harmonic traditions this piece presents a similar difficulty to that of the slow movement of Ravel's Pianoforte Concerto in which things happen simultaneously which the old-fashioned ear could only comfortably accept singly, or at least differently combined. As with the flattened seventh jangling against a leading-note in Tudor music the piquancy of the resultant dissonances gives subtle delight once the listener becomes familiar with it. Ravel with his *Pavane pour une infante défunte* has accustomed us to another feature of the present composition, that of elegiac dancing. There is atmosphere and a haunting if somewhat elusive beauty about the *Mazurka*, which will repay perseverance by those who are at first puzzled by it. It would have been interesting and helpful if we had been told what the instruments are from which this effective arrangement has been made. There are two or three wrong or missing accidentals in the second pianoforte part.

Karol Rathaus. *Three Polish Dances. Op. 47, No. 1*. For Pianoforte. (Boosey and Hawkes, inc.) \$1.00.

The dances are respectively *Oberek*, *Kujawiak* and *Mazurka*, and a prefatory note explains what these are. The ordinary music lover would not have had a very mistaken idea of their nature if he had called them three different kinds of *Mazurka*. The present examples have character and charm, and pianists to whom Chopin's *Mazurkas* and post-Debussyan harmonization are both congenial may find them useful, either to play or for teaching to advanced students.

F. M.

⁴ It might be suggested that a conductor's principal care should be seeing that the love song be given as expressively as possible, leaving the dance music, with its persistent rhythm, to look after itself to some extent, just as Nikisch in the *Tannhäuser* overture devoted himself to the trombones, when playing the hymn of the pilgrims, a practise now generally followed.

Two Symphonies

(1) EUGENE GOOSSENS. (2) LENNOX BERKELEY

BY

ROBIN HULL

THE excellently reasoned criticisms in *The Times* of two recent symphonies by Eugene Goossens (b. 1893) and Lennox Berkeley (b. 1903), each of which received its first English performance at the Promenade Concerts this summer, illustrate aptly the point that a writer possessed with an experiencing mind and perceptive interest stands at great advantage in overcoming the difficulties reputedly attached to the assessment of new music. The discussion of each symphony conveyed a pellucid idea of what the composer had set out to accomplish; the degree of success or failure resulting *within the terms of his musical design*; the significance of the new work in relation to what the composer had hitherto achieved; and the broad extent to which Berkeley did, and Goossens did not, provide that evidence of organic growth without which the title "symphony" must be judged an inapposite heading. This method of appraisal is scrupulously fair to the composer, whether he succeeds or fails, besides leaving proper scope for an expression of individual taste. The words italicized above concern a crucial requirement whose observance would alone go far, in my submission, to justify the view that these criticisms were exemplary. Such vigilance for terms forestalls any risk of debiting a composer with incapacity to fulfil some purpose which may be, in fact, entirely foreign to his intention.

A radical divergence of method in handling the problem of organic growth stands foremost, indeed, among the many factors making for acute contrast between the Goossens and Berkeley symphonies. It is upon this vital point, especially, that Goossens' Symphony No. 1 provides one of those curious disappointments which can be more interesting than outright failure or a prim success. Certainly the first question to be faced is how far there were appreciable grounds for expecting a different result. The answer is that the best of Goossens' previous works justified, alike as regards inventive and constructive ability, fairly substantial hopes that a first symphony completed in his forty-sixth year might prove to be a well-knit composition of arresting character. It may be recalled, as a feature of general bearing upon his development, that he is a musician whose extraordinary natural gifts have enabled him to excel as a violinist of outstanding ability and, in particular, to reach a highly distinguished position among the conductors of our day. The range of his output as composer includes much which contradicts a first impression that, despite a technique of almost limitless ingenuity, he chills the listener by music whose heart seems to be encircled by a ring of ice. The relatively early *Sinfonietta* for orchestra, one of his most satisfactory works which has been unaccountably neglected, is written in warm, vivid style with compelling richness of thought,

and achieves a convincing solution to the problem of organic integrity. A finely realized degree of constructive unity may be traced, too, in the poetic and imaginative pages of the Oboe Concerto as well as in the *Concertino* for Double String Orchestra, whose virile individuality triumphs over a certain archaism upon the surface of its style. Two performances of his second opera, *Don Juan de Mañara* (produced at Covent Garden in 1937), though absurdly insufficient to allow full appreciation of its qualities, were enough to reveal the forceful intelligence with which he had essayed, and gone far to obtain, a remarkably original treatment of the libretto. Perhaps his most consistently well-designed work so far is to be found in the realm of chamber music. Here the Second Violin Sonata may be quoted as a truly happy example of Goossens' success when he comes to terms with an eloquent romanticism in himself which he seems inclined to view with misgiving. Moreover, it is for an impressive balance between subject-matter and form that his recent Quartet No. 2 for Strings is entitled to special remark. This brief survey may help to show that a full-scale symphony from his pen might be expected to prove its inner coherence. It should be added that Symphony No. 1 came to England with every chance of receiving an attentive hearing, and that the initial performance here by the London Philharmonic Orchestra—likewise their interpretation of Berkeley's Symphony—was extremely praiseworthy for its alert and musicianly character.

A reading of the full score serves, at first sight, merely to deepen the mystery that pages which sparkle so brilliantly with an external lustre should make something less than this impression when translated into sound. The copious instrumentation gives every department of a huge orchestra—one might almost say every member—the choicest openings for virtuosity that any player could desire. Probably the fairest course will be to offer an outline of the work before submitting a personal opinion about the features which seem to be particularly responsible for an occasional dichotomy between intention and fulfilment. The page-and-bar references are taken from the printed score. Goossens prefaces this score by a summary analysis of which a respectful scrutiny has not precluded independent observations.

Symphony No. 1 (Op. 58), whose composition was finished about eighteen months before the orchestration was completed on January 25th, 1940, is designed in four movements. Full score: 155 pp. First movement (pp. 1-46): *Andante* (13 bars), *Allegro con anima*. Second movement (pp. 47-65): *Andante espressivo, ma con moto*. Third movement—*Divertimento* (pp. 66-93): *Allegro vivo*. Fourth movement (pp. 94-155): *Andante moderato* (14 bars), *Alla breve* (*con moto*). The dedication is "To my Colleagues of the Cincinnati Symphony Orchestra". First performance in England: July 6th, 1943, under Basil Cameron (Promenade Concert). Duration: Thirty-six minutes. The composer states that the Symphony has no underlying *programme*.

Two cyclic "motto" themes, heard during the opening *Andante*, are intended to provide influences fundamental to the whole course and character of the Symphony. The first (Ex. 1: page 1, bars 1-3) is described as "ominous": the second (Ex. 2: page 1, bars 5-8) as a "plaintive, wistful fragment":—

Ex. 1

Andante (♩. 66)
Bassoons & Cellos

**Ex. 2**

After a re-statement of Ex. 1, rounded off by two ejaculatory chords, we reach the first subject proper (Ex. 3A: p. 3, bars 1-5) announced over an accompanying figure for strings (Ex. 3B) which itself plays a notable part during the movement. The full length of the first subject is ten bars:—

Ex. 3a

Allegro con anima (♩. 108)
Flutes & Oboes

**Ex. 3b**

The thematic material of Ex. 1 reappears once again before the first subject (Ex. 3A) is proclaimed by the full orchestra (p. 5, b. 6). There ensues a "bridge" passage of considerable length (p. 7, b. 5-p. 12, b. 8). This "bridge", whose opening is marked *Piu tranquillo* (♩ = 100), begins with a statement of Ex. 2 on solo oboe to which Ex. 3B provides the accompaniment. It continues with references to Exs. 1 and 3A, the initial bars of the latter being re-stated vigorously by the trumpets, and then proceeds through some decided figuration in the strings to the second subject (Ex. 4: p. 12, b. 8-p. 13, b. 3) which has been tentatively foreshadowed:—

Ex. 4

The second subject passes at once to the strings, flutes, and oboes (p. 13, b. 5), and is delivered at great strength by the full orchestra (p. 15, b. 5) after a G.P. This tension relaxes at the approach of the development section (p. 17, b. 3) which begins with a statement of the first subject (Ex. 3A) on violas and 'cellos, a counterpoint based upon the material of the second subject (Ex. 4) being provided by solo horn. The first subject is handed to one solo instrument after another during the course of a treatment which becomes exceedingly intense. Ex. 2 then reappears as a clarinet solo (p. 27, b. 4), followed by a lively presentation of Ex. 1 on the bassoon (p. 28, b. 1). Here the original tempo is restored, a less ominous atmosphere prevails, and the second subject (Ex. 4) is heard on the woodwind (p. 30, b. 4) before being developed in closely overlapping imitation. The climax of the movement is reached in an ascending passage for full orchestra, dramatically interrupted by a silent pause. Then the recapitulation section, which is much compressed, opens with a re-entry of the first subject (Ex. 3A: p. 40, b. 5) on flutes and oboes—later on strings (p. 42, b. 1)—over its initial accompanying figure (Ex. 3B). There is an allusion to Ex. 1 in the lower strings at the twelfth bar after the start of the recapitulation. The second subject (Ex. 4) is treated very strenuously on its re-appearance (p. 43, b. 4). The last thirteen bars of the movement consist of a tranquil reference to the second "motto" theme (Ex. 2) by the flute, and a quiet yet uneasy reminiscence of the first "motto" (Ex. 1) played *pizzicato* by muted strings.

A brief solo for bass clarinet (p. 47, bars 1-6) inaugurates the romantic mood distinguishing the main theme of the slow movement (p. 47, bars 6-9):—

Ex. 5
Andante espressivo, ma con moto (♩ = about 80)
Strings

The expansion of this idea, enriched by wood-wind, leads to a momentary climax (p. 49, b. 4) in which muted horns are heard. Some relief to the darkened atmosphere is obtained by the introduction of two subsidiary themes, the first for clarinet (p. 50, b. 3), and a second, more relaxed tune for solo violin (p. 54, b. 5), both of which are handled in the style of a free fantasia. An impassioned re-statement of Ex. 5 (p. 59, b. 2) brings the movement to its central climax (p. 61, b. 1). The fantasia-like tune for clarinet and flute re-appears (p. 62, b. 3), and is followed by a version of Ex. 5 on muted 'cellos (p. 64, b. 4). Then a recollection of the second "motto" theme (Ex. 2) occurs on the flute (p. 65, b. 3) before the movement subsides into its meditative close.

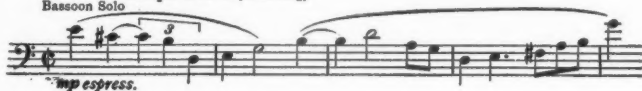
The chief theme of the *Divertimento* (Ex. 6: p. 66, b. 3—p. 67, b. 4) is given out by flutes over the rhythm shown in the lower line of Ex. 6:—

Ex. 6
Allegro vivo (♩ = 116)

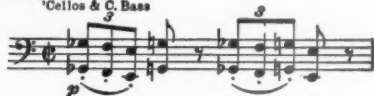


This melody is transferred to clarinets (p. 67, b. 4) and violins (p. 67, b. 8), gaining an ever-growing intensity until it becomes frenzied with the entry of xylophone and woodwind (p. 73, b. 5) over measured chords in the strings. The feverish gaiety is curtly interrupted by a strident version of Ex. 1 (p. 75, b. 2) on the brass which leads to the Trio (p. 77, b. 2). The main theme of the Trio (Ex. 7A: p. 77, b. 6) is accompanied by the figure shown in Ex. 7B:—

Ex. 7a
L'istesso tempo (♩ = ♩ of preceding)
Bassoon Solo



Ex. 7b
Cellos & C. Bass



The material of Ex. 7B plays a decided part in bringing the *Trio* to its climax (p. 88, b. 2), where Ex. 7A is given to the strings, after which the excitement dies down for the re-entry of Ex. 6. The main body of the movement—the *Scherzo*—is now repeated. Two pages of coda (starting at p. 92, b. 1), founded upon Ex. 7A (woodwind) and Ex. 7B (lower strings), are marked by ebbing vitality which is unexpectedly restored in five concluding bars of exclamatory character for full orchestra.

The Finale begins with a meditation by the clarinet upon the idea contained in the second "motto" theme (Ex. 2: p. 94, b. 1). This theme is adopted by violins and bassoons (p. 94, b. 17) in the third bar of the *Alla breve (con moto)*, and, with the addition of further instruments, emerges in full force as the main subject of the movement (Ex. 8: p. 96, b. 7—p. 97, b. 6):—

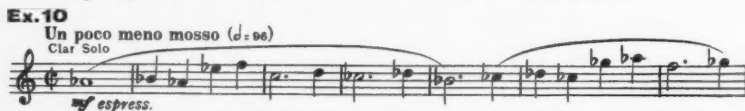
Ex. 8
Alla breve (con moto) ♩ = 108



An attempted return by Ex. 1 on the tuba is cut short by a fanfare by brass (Ex. 9: p. 101, b. 8—p. 102, b. 4) whose relationship to Ex. 4 in the first movement will be obvious:—



Thereafter Ex. 8 is not only heard elaborately on full orchestra (4-1 tempo) but is echoed in turn by an unsparing profusion of solo instruments. Then a new, rather plaintive tune is heard on the clarinet (Ex. 10: p. 111, b. 7). It runs considerably beyond the length shown in the illustration below:—



The subject-matter of Ex. 10, used as the foundation of two successive climaxes, is followed by quotations from the *Trio* of the *Divertimento* and also from the slow movement. A return to the vigorous mood at the opening of the *Alla breve* precedes a clamant delivery of Ex. 9 on the brass (p. 128, b. 1) and an elemental outburst on solo tympani (p. 129, b. 1). An animated, cheerful fugato based upon Ex. 1 (p. 129, b. 4) is introduced by second violins and clarinets, develops with numerous references to Ex. 8, and reaches its climax in an overwhelming unison statement of Ex. 1 (p. 138, b. 2). After a quiet version of Ex. 9 (p. 138, b. 5), the material of Ex. 10 is used with strong emphasis in a passage for full orchestra (p. 139, b. 3—p. 142, b. 4). The coda (p. 143, b. 10) includes the fugato theme (Ex. 1), now heard on violas, and cumulative utterances of Ex. 2—the main subject of the *Finale* in its guise as Ex. 8—reach their zenith when six trumpets proclaim the theme above an orchestra which is already of immense proportions. “The movement”, observes the composer, “ends in a blare of full organ chords, chimes, and trumpet fanfares”. That is an under-statement.

The first comment which must be made, in fairness to Goossens, is that his musical scheme might well have taken shape as an organic reality except for some curious features in its handling. He describes his first “motto” theme as “ominous”, the second as a “plaintive, wistful fragment”, yet he presents them under the beam of a spot-light directed from such an angle that they are enabled neither to cast a distinctive shadow, nor, in consequence, to convince the listener that they really possess the characteristics which the composer intends them to reveal. This misfortune is but partially remedied in later treatment. Another radical difficulty is that the two “motto” themes are unequally matched—the first of them, after the opening movement, suffers from having one hand tied behind its back—and that nothing more genuine than a shadow contest ever takes place between them. Indeed, towards the end of the

Finale, Ex. 1 forms an alliance with Ex. 2. Thus their cyclic appearance in the various movements often seems quite fortuitous to the true course of invention. The second movement stands complete without the arbitrary reference to Ex. 2 at the close, and the baleful intrusion of Ex. 1 in the *Divertimento* strikes the ear as a strangely irrelevant "Nevermore!". An odd weakness in the Finale is that Goossens not only uses the idea of Ex. 2 as his principal subject but also gives the melody more than ample place in its original right as the second "motto" theme. The result is that the aggregate of Exs. 2 and 8 becomes extremely wearisome towards the end of the Symphony.

None the less, the very fact that the two "motto" themes often impress one as extraneous does enable the true course of invention to sustain a much higher degree of musical interest than might be envisaged from the drawbacks mentioned above. The opening movement is held firmly together by a design whose framework, thoroughly orthodox in all essentials, proves solid enough to carry the very considerable amount of material. Here, at any rate, the "motto" themes and "proper subjects" are welded into a homogenous entity. Here, too, skill is balanced by an imagination which serves Goossens particularly well in his development section. The compressed recapitulation is excellently judged for the achievement of a satisfactory balance, and the composer rounds off his movement with an understanding of where to stop. Moreover, the orchestration is generally measured to the strength of the musical ideas: no doubt it hangs a little loosely here and there, but the effect is nowhere beyond remedy by experienced tailoring. Again, the slow movement is finely shaped towards and away from its central climax; the principal theme (Ex. 5) strikes me as profoundly beautiful; and the harmony will convey to the reader more clearly than any words the nature of Goossens' idiom at its most eloquent. The *Divertimento* is a feature of the work about which different verdicts are evidently irreconcilable. One would expect to hear golden opinions from the players themselves; something contrary from most listeners. My own view is that the deeply felt slow movement possesses sufficient height not to be dwarfed by the first and last movements, and that the *Divertimento* scarcely justifies its place. The composer pours out a stream of metallic chatter with the fluency of an orator unable to check himself, and, when all is said and done, the real purpose of the Symphony seems in no way advanced. Although the Finale is undoubtedly weakened by the transformation of Ex. 2 into the main subject of the movement, the construction passes muster up to the fugato and beyond it to the "overwhelming unison statement" of the first "motto" theme (p. 138, b. 2). The trouble thereafter is that the composer insists upon saying a great deal more, when a much briefer peroration would have served, and he relies upon sheer volume of sound to drive home yet further a point which has been sufficiently made.

The Goossens and Berkeley Symphonies are constructed according to such totally different methods that a direct comparison between them cannot be made with profit; indeed, the two works seem scarcely to possess a feature in common except that each is written in four movements, and neither is based upon any kind of *programme*. The qualities which Berkeley has brought to the

writing of his Symphony are important not only for the success with which he exercises them but also because the work itself contributes something vital, distinctive, and original to symphonic music in this country. The composer starts with two preliminary advantages of great significance. The first is that he has now discovered, and resists any temptation to force, the pace at which it is natural for his art to develop. Secondly, he has found something which eludes many composers to the end of their lives, namely, the true range suited to his self-expression. If these discoveries have taken him some time, with the result that an exploration of earlier works sheds less light than might be expected upon the nature of the Symphony, it has been tolerably clear for a considerable while past that he could claim all the potentialities required to produce such a fine composition as the Symphony has proved. It is right that his musical training in France should be taken into account, up to a point, provided that this factor is not stressed to the detriment of Berkeley's clearly defined individuality. He possesses exceptional gifts for conducting a musical argument with impeccable clarity, logical reasoning, and acute sensitiveness. His music is informed by a precision and elegance which still leave sufficient room for intensely vitalized feeling. Few composers of our time can show such a beautiful sense of economy in statements which, none the less, contrive to include every essential. He writes down exactly what he means, neither more nor less. The result is that each detail of his scores finds its mark. These are rare abilities from which it is not surprising that a Symphony should have emerged, unassailable in its organic connection of ideas.

This work is as remote as could well be imagined from the type of present-day symphony whose nerve-racking tensions, frenzied address, and explosive fragments constitute a homage at which Sibelius might be expected to glance with some surprise. Berkeley's pages embody a timely, almost unique, reminder to-day that courtesy in the conduct of an argument does not signify weakness but self-discipline; that music can be ordered by good manners without being "mannered"; and that the graces still preserve their value no matter how fashionable it may be to mistake uncouthness for strength. These affairs are set before the listener with ease and geniality in a wholly contemporary style more readily to be grasped by study of the illustrations below (particularly Exs. 16 and 18C) than by verbal dissection of its subtleties.

Berkeley's Symphony, which has been revised since completion of the first edition in 1941, consists of four movements, and is written for an orchestra of moderate, classical dimensions. It may be helpful, in the absence of a printed edition, roughly to indicate the proportion of each movement in the MS. score from which the figure-and-bar references are taken. First Movement: *Allegro moderato* (44 pages). Second Movement: *Allegretto* (24 pages: 193 bars). Third Movement: *Lento* (10 pages: 106 bars). Fourth Movement: *Allegro* (33 pages). First performance in England: July 8th, 1943, conducted by the composer (Promenade Concert). Duration: 33 minutes.

The first movement, *Allegro moderato*, is cast in sonata form whose traditional pattern becomes modified by certain features arising during the natural course of the argument. There are no introductory bars. The exposition

begins at once with a statement of the first subject (Ex. 11A) whose full length, embracing a short commentary upon bar 7, extends into the twelfth bar. It is important to observe that the virile, plastic material of Ex. 11A, distinguished by a rhythmic poise rich in possibilities, consists of one main sentence capable of sub-division into (a) Bars 1-4, (b) Bars 5-7:—

Ex. 11a
Allegro moderato

The first subject leads straight into a pendant or subsidiary theme (Ex. 11B: Fig. 1):—

Ex. 11b

The material of Ex. 11B is taken up immediately by the strings, becomes more intensified in manner, and is brought to an early climax at which the brass enters (one bar after Fig. 3). The urgency of this climax is heightened, and the impetus of the music neatly carried forward, by the influence of (b) from the first subject. Some relaxation of the subsidiary theme (Ex. 11B) precedes the re-appearance of the first subject (a) in the lower strings (3 bars before Fig. 6) above which a contrapuntal fragment from bar 3 of the first subject presently grows into a serene and lovely melody for first violins (5 bars after Fig. 6). The close of this tune is followed by a vigorous and well-marked episode (Fig. 8). Here the subject-matter of Ex. 11B, skilfully worked and soon attaining a climax (Fig. 9), provides a logical connection between the first subject material as a whole and the exposition of the lyrical, enchantingly tender second subject (Ex. 12: Fig. 10):—

Ex. 12

The theme of the second subject is briefly decorated in an imitative passage between flute and oboe, but it is the *rhythm* of Ex. 12 which obtains an increasingly concentrated treatment between Fig. 11 and the beginning of the development (7 bars before Fig. 14). It would be wrong to infer, however, that the dividing-line between exposition and development is marked by emphatic punctuation: the one leads into the other with all the smoothness to be expected from a musical argument so notable for reasoned continuity.

The development itself starts with a contrapuntal discussion of the first subject: the third and fourth bars of (a) are elaborated on the woodwind while strings maintain the rhythm of (b). Then the opening bars of (a) are taken up and expanded in closely imitative writing (Fig. 16) on the strings, later on woodwind, in a style which makes for the closest intensity. The subsidiary to the first subject (Ex. 11B) is now developed (Fig. 19) in dialogue between strings and woodwind until a new, calm melody appears (Fig. 20) on oboes and clarinets in counterpoint with the rhythm of the subsidiary on lower strings. The influence of bar 3 from (a) of the first subject is heard very quietly in the upper register of the first violins (four bars before Fig. 21), becoming more and more pronounced in the brass (Fig. 22) when the movement reaches its main climax. As the music subsides, the approaching recapitulation is foreshadowed by references to the opening of the first subject. The whole development is a finely realized, cogent piece of writing, first-rate in its clarity of expression, and irreproachable in its logic: possibly a greater tautness could have been achieved by a closer "paragraphing" of the musical sentences, but this editorial point does not affect in any degree the actual validity of the composer's argument.

Berkeley's concise handling of the recapitulation (5 bars before Fig. 25) is brilliantly inspired. He quotes, word for word, only the initial six bars of the first subject and then "by-passes" at this stage the conventional repetition of the second subject melody by recalling (Fig. 26) the treatment accorded to the rhythm of that subject in the exposition (Fig. 11). The composer then works back very ingeniously and effectively, with passing references to the opening bars of Ex. 11A, until he reaches the theme of the second subject (Ex. 12) which reappears as an oboe solo (Fig. 30). A lovely meditation upon this theme occupies the final pages: the tune is heard upon flutes and oboes in a coda of the utmost sensitivity (Fig. 32); and the movement is rounded off to perfection in the key of C by the three notes which conclude the opening bar of the second subject.

An apposite contrast is provided by the graceful flowing *Allegretto* in which the composer, with a change of voice as it were, reasons his thesis from a new angle. One factor pointing to an organic relationship between the first and second movements, and which emerges very clearly in concert performance, is that the close to the *Allegro moderato* seems absolutely to determine the manner in which the *Allegretto* opens. Indeed, the listener is made to feel that the existence of the first movement must be reckoned as a radical condition upon which its successor is born.

The essential character of the *Allegretto*, whose feeling rather suggests a formal yet easy-moving dance, consists of a sustained association between the

measure of three beats in the bar and the interweaving of distinctive melodies conceived mainly in quaver movement. The principal theme (Ex. 13) appears as an oboe solo in the third bar:—

Ex. 13

Allegretto
Oboe Solo

Horns *leggero ma poco sostenuto*
C. Bass pizz.

A contrapuntal entry of Ex. 13 occurs on the clarinet in bar 8, the latter part of this theme passing to the flute. The second melody of the movement (Ex. 14), introduced by the violas at bar 18, might be regarded as an inversion and extension of the last two bars in Ex. 13:—

Ex. 14

Violas

The subject-matter of Ex. 14 is now taken up by successive voices in the strings—second violins (bar 23), first violins (bar 26)—and then, moving freely among the woodwind, becomes ingeniously woven with the material of Ex. 13. The full length of the third theme (Ex. 15), which enters on the violas in bar 47, runs to some twenty bars, but the opening quoted below may help to indicate how naturally it springs from the second bar of Ex. 13:—

Ex. 15

Violas

The remainder of the *Allegretto* is devoted to an exceedingly dexterous working of these three themes in every variety of combination. An examination of Exs. 13, 14 and 15 can show that, despite their close inter-relation, Exs. 14 and 15 each carries forward and makes a significant addition to the substance of its predecessor. It is the vitality of this integral growth, together with the subtle varieties of accent and stress in the three themes, which preclude the smallest danger of monotony in development. A quotation from the eight concluding bars not only provides an interesting side-light upon Berkeleys, skill in bringing the movement to a close but also makes clear how, despite an appearance of very free tonality, the *Allegretto* is soundly established in the key of G:—

Ex. 16

Strings Flute Solo Strings Clar. Solo Bassoon Solo Cello C. Bass pizz.

Although Berkeley has not made conscious use of the same theme in more than one movement, it is legitimate to discern an integral link between the first three notes of Ex. 11A and the A B C sharp motif with which the 'cellos begin the *Lento* in a mood of quiet meditation. These opening bars suggest, indeed, that the composer inaugurates the third stage of his argument by reflecting upon its very genesis. It is from these reflective thoughts, set out in counterpoint between different voices in the strings, that there arises a solo for cor anglais (bar 16) which foreshadows the principal subject illustrated in Ex. 17 (bar 26):—

Ex. 17

This melody soars upwards, gradually increasing in volume and intensity as it is joined contrapuntally by the other strings, and preserving a serene yet darkened mood against the solemn, persistent rhythm on the horns. The composer then considers more intently the implications of the opening bars as they appear in the light of Ex. 17. From a quiet entry on the 'cellos (b. 44), the music proceeds to vivid, even dramatic alternations between restrained chords for the brass and curt, vehement interjections (*ff*) by the upper strings. It seems hardly too fanciful for the listener to conclude that the real crisis of the Symphony is reached during that momentous passage beginning at bar 44 and reaching an exceptionally strenuous climax suddenly broken off by complete silence at bar 70. Then the invention proceeds by way of triplet passages for solo oboe and horn to an enriched statement of the principal subject (Ex. 17) in a splendidly wrought piece of imitative writing for strings (bar 81). This theme ascends to impassioned heights and gradually subsides as the trombones enter quietly with the three-note motif heard at the beginning of the *Lento*. The lower strings take over this motif in sombre mood, and the movement reaches a very subdued close on a bare fifth of which C sharp in the bass, and G sharp above, are held respectively by lower strings and bassoon.

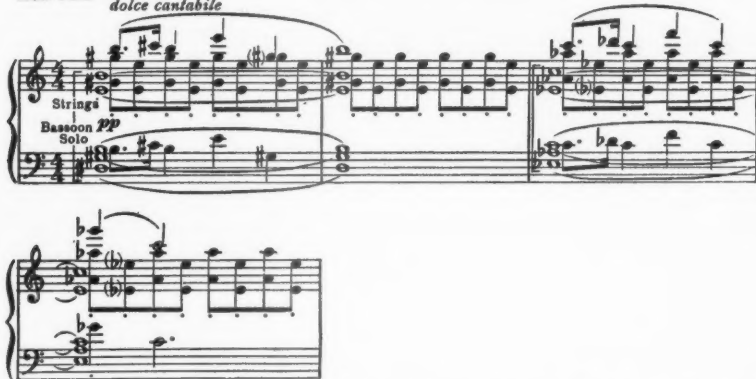
The Finale, *Allegro*, is a gay, clear-cut Rondo in ABACADA form, modelled with classic elegance and precision, and exquisitely appropriate to the lines upon which the composer's argument has hitherto proceeded. The recurrent theme (Ex. 18A), delightful alike for its melodic vitality and rhythmic point, is stated in the first bar. It should be noted that the full length of this subject runs to six bars, and that the bassoon line in Ex. 18A is doubled by violas at the octave above. To avoid very numerous and, perhaps, unintentionally complex references to an outstanding feature of the Finale, it may be said here that both the rhythm and quaver movement of Ex. 18A play an important part in riveting the respective discussions of Exs. 18B, 18C, and 18D:—

Ex. 18a
Allegro

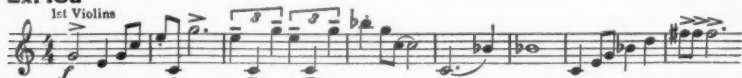
The opening bars of Ex. 18A, now restated, lead straight into a near foreshadowing of Ex. 18B by the flute (4 bars after Fig. 1), followed by a distant anticipation of Ex. 18D in the first and second violins (Fig. 2), after which the "B" of the Rondo makes its true appearance:—

Ex. 18b

A more ample statement of Ex. 18B on the flute and upper strings (4 bars after Fig. 5) is succeeded by some intensive development of combined "A" and "B" material, from which Ex. 18A emerges in greatly broadened form (Fig. 10) before an impetuous semi-quaver passage brings the music back to a re-statement of "A" (Fig. 13). The rhythm of Ex. 18A is worked strenuously, but a much more peaceable mood gains the ascendancy at the approach of Ex. 18C:—

Ex. 18c Flute Solo
dolce cantabile

A conspicuously fine treatment of Ex. 18A in close imitation on the strings (Fig. 18) precedes the fully expanded statement of Ex. 18C (Fig. 19). The rhythm of Ex. 18A is used with great effect as a means of recalling "A" for the third of its orthodox appearances in the Rondo (Fig. 23). On this occasion, however, it gives way after seven bars to make place for "D" (Ex. 18D: Fig. 24):

Ex. 18d

Thereafter it is the subject matter of Ex. 18D which stands in the forefront until Fig. 26 at which point a coda in 6-8 time, founded upon the recurrent theme of the Rondo, begins swiftly to carry the Symphony to its highly polished conclusion. The argument is complete. Nothing could be more characteristic of Berkeley's acute taste, and his courtesy to the listener's intelligence, than that he forbears to seal this argument with a jewelled epigram. The Symphony as a whole is informed by true originality, unquestionable musicianship, and an exquisite sense of style. It strikes a note for whose special individuality no equivalent seems to obtain in British music of the twentieth century. Yet the most misplaced compliment one could pay to the composer would be a suggestion that he is unlikely to surpass his present achievement. On the contrary, the very excellence of the Symphony itself makes clear the high probability of a notable advance in the next major work received from Berkeley's pen.

I should like to express my gratitude to the music publishing firm of J. and W. Chester and Co., 11, Great Marlborough Street, London, W.1, for their courtesy and kindness in affording me every facility to study the MS and printed score of Goossens' Symphony No. 1 (Carl Fischer: New York) and the MS score of Lennox Berkeley's Symphony.—R.H.

Reviews of Music

David Branson. *The Flung Spray*, for Pianoforte. (O.U.P.) 3s.

Although this piece has some imaginative appeal, the degree of pure musical interest achieved would seem to be too slight. The semi-quaver sections are certainly suggestive of the sea albeit more in relation to the undulations of waves than to actual spray, but these sections are rather indefinite in shape without adequate compensation, unlike the *finale* of Chopin's B flat minor sonata wherein the chaotic element is one of the most telling features. The *cantabile* sections have some atmosphere and melodic charm but not enough distinctive merit to be wholly convincing.

W. Zulawski. *Partita*, for Pianoforte. "Issued under the auspices of the Polish Musicians of London". (Chester.) 3s.

An earnest work with every appearance of sincerity, but it is not easy to assess its worth without intimate familiarity. In the first place, it has monumental elements that are normally better suited to compositions of considerable length than to a collection of a few short movements. The opening *Sinfonia*, for instance, has points of resemblance to such vast conceptions as the first chorus of Bach's *St. Matthew Passion* and the introduction of Brahms' C minor Symphony, while the final *Coda* is like the most massive climaxes of Reger, both musically and in regard to the pianoforte writing. Incidentally, there are other features in the work that suggest indebtedness to Reger, as in the *Gavotte* with its sudden changes of key and in the charming and whimsical *Musette*. As well as the monumental elements there are others, including a modern use of dissonance, which together produce a composite style needing more justification than is necessary for works which derive mainly from one period. A suspended judgment, therefore, in conjunction with the foregoing explanations, may be of greater service than a more conclusive but hasty one.

F. M.

Nietzsche and Strauss

BY

HENRY GEORGE FARMER

"I, as well as Wagner, am a child of the century, that is to say, a decadent; with this difference, that I am conscious of it and am therefore on my guard. The philosopher in me takes stand against the danger which I run."—

NIETZSCHE: *Der Fall Wagner*.

THE mechanism of life is such a complex thing that it is dangerous to speak of the processes of the mind with that absolute certainty which is so common with writers to-day, yet I suppose that it is fairly safe to accept the dictum of George Henry Lewis that our ideas are merely the expressions of our temperaments. I was much impressed some years ago by the way in which Professor A. B. Bury showed in his *History of Freedom of Thought* how the conservative instinct or temperament functioned in assimilating the conservative idea, just as the rebel instinct or temperament appropriated the rebellious idea, and the question opens up some interesting problems in art which deserve probing.

If we look at some of art's greatest rebels,—a Leonardo da Vinci, a Salvador Rosa, a Courbet, a Beethoven, a Berlioz, a Wagner, a Strauss, we find that they were concerned with the rebellious idea, either actual or potential, quite apart from their art, and the question naturally arises,—“Is there any physiological connection between the rebellious art and the rebellious idea? If so, what correlation can we formulate between the materialistic philosophy of Leonardo, the republican sentiments of Rosa, the communism of Courbet, the rebellious thoughts of Beethoven, the freethinking of Berlioz, the revolt of Wagner, the Nietzschean ideals of Strauss, and the *révolté* art as expressed by these masters?” The answer would appear to be that the *révolté* idea and the *révolté* art proceed from the one physiological cause, a *révolté* organism, and that they are all interdependent upon each other for volition. It is in the nature of things that ideas assimilate whatever is agreeable to association and reject whatever is disagreeable. Because of this it is evident that once the appropriate idea enters the congenial habitat it acts as food and stimulus to the structure and, moving through diverse channels until a complete anastomosis of associated ideas is built up, finally becomes part of the habitat itself.

We have to-day, in Richard Strauss, one of the most complete *révoltés* in musical art who is also a prominent advocate of *révolté* world ideas, and a brief study of these facts might enable us to see with more clarity what this correlation between the *révolté* art and the *révolté* idea really means.

I.

Physio-musically, Strauss is not normal. In his *Musical Studies*, Ernest Newman said of Strauss that “there can be no doubt that his ear must be vastly more acute than the normal organ”. James Huneker remarked similarly

in his *Overtones* that "so acute are Strauss' powers of acoustical differentiation, that he must hear not alone tones beyond the base and the top of the normal scale unheard of by ordinary humans, but must also hear, or rather overhear, the vibratory waves from all individual sounds". It is admitted by most people that in most of the music of Strauss, definitely from *Lotosblätter* onwards, the melody, harmony, instrumentation and rhythm are not the products of a normal person. These features in Strauss can only be explained, as Ernest Newman has done, by recognizing that they proceed from an abnormal physiological structure.

From what has been said previously it follows that such an abnormal physiological structure needs an abnormal food or stimulus. Wagner was such a person, and he admits in a letter to Liszt the necessity for this external stimulus. Von Bülow said of Litolff, who as a youth was in the '48 Vienna revolution and at fifty years of age could not keep out of the Paris Commune, that when he was "inert" he would "sink into the mud", but when aroused by "great passions" he would "arise and create anew, with superhuman demoniacal power and perseverance, something very great". Strauss appears to have been aroused and stimulated by the revolutionary philosophers of his day. Alfred Kalisch says that Strauss is a convinced believer in Nietzsche's *Übermensch*, but he insists that his philosophy is "part and parcel of himself and is not a mere accidental accretion as some would have us believe".

That Nietzschean philosophy is "part and parcel" of Strauss has made it the fashion for people to assert that his abnormal music is the sheer outcome of his obsession with Nietzsche's abnormal philosophy. The Americans are especially prone to interpreting Strauss in this fashion. Everything that is not normal in his music is the result of Nietzsche. One writer sees in his music the passion for "personal aggrandisement" and that "vicious titanism" of Nietzsche, whilst another views the "size and complexity" of his orchestra, the "brutal and abortive cacophonies", the "polyphonic extravagances", and so on, as a reflex of "Nietzschean proclivities . . . a lust for mere enormity". It might be remarked that the passion for "personal aggrandisement" and "vicious titanism" in Strauss, for which Nietzsche is made responsible, are not such unusual human characteristics as these critics would persuade us, but are actually "part and parcel" of the equipment of most men of genius, and since we are speaking of Germans, not a few might be indicated from Dürer to Beethoven. When the latter answered some infantile ethical pleadings from Wegeler he said, "I don't want to know anything about your system of ethics. Power is the morality of men who stand out from the rest and it is also mine". That is perilously near the philosophy of Nietzsche's *Übermensch*, and if Beethoven had been a contemporary of the philosopher, the latter would probably have been blamed for it.

This process of detecting Nietzschean philosophy in Strauss' harmonic and structural methods appears to be almost as fatuous as locating Proudhon's anarchism in Courbet's realism, or Godwin's *Political Justice* in Shelley's metres. The line of argument displays a complete misunderstanding of the problem. What these critics fail to grasp is that Nietzsche's "abnormal

philosophy" is *not* the cause of Strauss' "abnormal music," but that the latter's preference for an "abnormal philosophy" and the composing of "abnormal music" both proceed from the functionings of an "abnormal physiological structure".

We see so acute a mind as that of Edward Dannreuther falling into similar inanities. In explaining the "harmonic crudities" and "chromatic horrors" of Liszt, in the *Oxford History of Music*, he says that they were due to the composer's strenuous practice of chromatic passages in every imaginable form which, in the end, proved detrimental to his ear. It was, and did, nothing of the sort. Both the strenuous practice of "chromatic passages" and the passion for "chromatic horrors" proceeded from one and the same cause, a physiological necessity.

Of course, there is a *connection* between Strauss' preference for an abnormal philosophy and his composing abnormal music, even if the former is not the *cause* of the latter, since everything feeding or stimulating the physiological structure must necessarily feed that which is dependent on that structure. Further, as Taine has shown, ideas are simply word images substituted for the sensations of qualities which we cannot perceive. So, it may be, there are ideas which, if we could but peep behind the veil of things, are likewise attached to tone images, and in this way Strauss may be so influenced physiologically by Nietzschean philosophy, that he does express in tone a reflex of it.

2

In recognizing Strauss as a *révolté* in world ideas it is interesting to turn back the pages of his life to seek for the influences or *stimuli* that were favourable to the development of this abnormalism. Whatever revolt we are able to discern in Strauss' life or art, it was certainly not due to parental influence. In music, at any rate, his father seems to have been an utter conservative and the son was brought up musically "in a strictly classical way", as he himself admits. Where then must we look for that *geist* which was to stimulate this potential rebel into action? Strauss himself declares that it was Alexander Ritter who was responsible. "His influence" says Strauss, "was in the nature of a storm-wind. He urged me to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz", all of whom, by the way, were rebels, more or less. One of Strauss' biographers, Erich Urban, insists that it was Von Bülow who kindled the dormant rebellious genius of Strauss. What we do know is that both Ritter and Von Bülow were rebels, not only to conventional art but to conventional world ideas, and it is a significant fact that Von Bülow's mother blamed the Ritters for making her son a revolutionary democrat.

At any rate we have Strauss' own testimony as to who and what influenced him, and this must have preference. Strauss says that it was Ritter, a man who was particularly "well-read in philosophy", and from the latter's intercourse with such people as Wagner, Liszt, Von Bülow and Litolf, we may be

sure that his philosophy was not of the kind suited to Carlyle's "gigs of respectability". Ritter, in his early days, was, like Wagner and Von Bülow, an ardent disciple of Ludwig Feuerbach, although if Arthur Seidl is correct in saying that the character of Friedhold in Strauss' *Guntram* is meant for Ritter, then the latter must have been more of a Saint Simonean like Liszt. However, whether a Feuerbacher or a Saint-Simonean, Ritter was certainly a rebel, and the influence of the character and ethic of such a temperament upon Strauss must have been considerable. Yet when we consider world ideas in relation to the personal equation, it is obvious that Strauss could only accept just so much of his mentor's philosophy as was compatible with his temperament, and would seek to supplement it elsewhere. Here he came to Nietzsche, and it was in this philosopher that he found his final view of things human and divine.

3

"I see a man who strikes me", says Turgenev. "About the characteristic which I observe, others group themselves, and it is no use if I want to forget him; I cannot do it; he has taken possession of me; I think with him, live with him, I can only restore myself to ease by finding an existence for him." We observe something like this process going on in Strauss who, almost from the first glimpse that we have of him, seems to have been possessed of a certain *idée fixe* which finds an existence in his programme types and *libretti* in much the same way as Turgenev confessed. It scarcely needs a second glance at the features of Strauss to divine which type of human would find favour in his eyes. It is the *Übermensch*, the man "who stands out from the rest" as Beethoven would say, and passing *Aus Italien* (1886) and *Macbeth* (1886-7), we find that almost every work, save the songs, carries, to all intent and purpose, the impress of the *Übermensch*.

Yet it does not necessarily follow that it is the Nietzschean "overman" that is represented, for it seems that Strauss' adoption of the latter was simply a complement to, or a development of, an earlier philosophy or, if Nietzsche was accepted before, his philosophy was only given assent with reservations. It is true that there are critics who profess to apprehend Nietzsche in almost every note of Strauss, to say nothing of his types and characters, but such discernment belongs to the elect. We, on the contrary, confess quite frankly that even in his types and characters we cannot be sure that a consistent Nietzschean is always represented.

Strauss' *Übermensch* is first revealed in *Don Juan* (1888), but not with too clearly delineated features. In this work, the composer's temperamental world view prevents him from seeing the hero as the sensualist and braggart of popular fancy. Instead of this Strauss perceives, not "a hot blooded man for ever running after women" but rather, a sort of *Übermensch* who is "goaded by the longing to find one woman who shall be to him the incarnation of all womanhood". It was Lenau's poem which guided Strauss to this exegesis of the real character of the much maligned hero, and we must not forget that the pessimistic poet was one of Nietzsche's favourites, and his poetry had been set to music by the philosopher himself.

Tod und Verklärung (1889) carries a poem by Ritter, Strauss' mentor, as its programme, even though this was written *after* Strauss' composition as an appendage or guide. Yet the truth would seem to be that Strauss used a *scenario* which had been planned by Ritter, although the composer's biographers claim that he worked "unfettered upon a poetic basis of his own devising". In this symphonic poem, which, like Ritter's programme, falls into four parts, we have a dying man's struggle for life portrayed thematically with the utmost realism. Among the visions which float before the mind's eye of the one on "the brink of eternity" is the "joy of combat" in life, an ethic which belongs to the *Übermensch* and could scarcely find a place in the slave morality which Nietzsche abhorred.

Strauss' first opera *Guntram* (1892-3) reveals, says Ernest Newman, "a blend of Wagner and Nietzsche". Both Guntram and Friedhold are characters who certainly carry the pose of the *Übermensch*. Friedhold is said to represent Ritter, and perhaps Strauss reveals himself in Guntram. These two characters belong to a band known as the Champions of Love whose mission is to lead mankind to universal brotherhood. They throw themselves on the side of a rebellion against a tyrant, Duke Robert, who, in the end, is slain by Guntram. For this admirable Nietzschean deed, Guntram finds himself withal guilty in the Wagnerian sense since, whilst the tyrant's death was desirable in itself, it was prompted by his affection for the tyrant's wife which was immoral. In penance, Guntram renounces the world. In this work it seems fairly clear that Strauss has been more potently persuaded by Ritter and Wagner than by Nietzsche.

In *Till Eulenspiegel* (1894-5) we have the picture of the rebel and here so popular in Mediaeval times, the strolling player, who was looked upon by Church and State in Germany as *varende lüt*, and in England as "rogue and vagabond". The merry Till is an *Übermensch* in his way, laughing at convention and authority. He brought joy and contentment with story, lay and dance to the people at large, but ended on the gallows for his unconscious "master morality" of which Nietzsche tells us.

Strauss' work of undoubted Nietzschean prompting is the tone poem *Also sprach Zarathustra* (1894-5), and it occasioned a perfect torrent of hostile criticism, as much because of its Nietzschean implication as its musical unorthodoxy. The composer has thus explained his purpose in this work. "I did not intend to write philosophical music, nor to portray Nietzsche's great work musically. I meant to convey musically an idea of the development of the human race from its origin through the various phases of development (religious as well as scientific) up to Nietzsche's idea of the *Übermensch*, the beyond-man of Goethe".

In *Don Quixote* (1897), notwithstanding that so eminent a critic as Ernest Newman has pronounced that "the story of Cervantes is henceforth inconceivable without it", we imagine that Strauss perceived quite a different character in the knight than the conventional one. If we are to accept the composer's word that *Ein Heldenleben* is a pendant to the former, it would appear that Strauss had softened in his "master morality" theory, and

attempted to show in *Don Quixote* the futility of certain forms of conflict or, at any rate, how the *Übermensch*, by obsession with ideas of conflict, misdirects his energies. He seems to say that to fight the "giants", the lords of the land, is futile, for they will crush you as ruthlessly as the windmills. If you seek conflict with the misguided people, "the pagan host of Alifamfaron", you will get a broken head for your trouble, since they are the bleating sheep, the crowd, the mutable many. Even the churches, "the Discipulants", will defeat you if you oppose their interests. Hence, he seems to say, discourse and argument on ways and means are a waste of time. Philosophy and idealism too are of little use, since those journeys on the "magic horse" and the "enchanted bark" never really start. The *Übermensch* who would seek to emulate the brave though misguided Don will end, as he did, (so we must read Strauss), by confessing,— "Whilom, I was a fool, but now I am wise".

Ein Heldenleben (1898) was a pendant to the former, as we have said. Rosa Newmarch thinks that both of these works contain "some biographical reflections". This critic says: "We may take the central figure to be a universal type of hero, such as we may meet every day in a person of ardent temperament and high ideals who longs to rise above his sordid, conventional, or frivolous surroundings." The tone poem represents the hero in conflict with the "powers that be", with Nietzsche's pet aversion the *pöbel*, Carlyle's "mostly fools", and Voltaire's *canaille*, ending with the hero giving up the fight in disgust, finding satisfaction alone in retirement from the world.

In the opera *Feuersnot* (1900-1), we again have some personal philosophy peeping out in the *libretto*. The characters Reichardt the magician and his disciple Kunrad, who are supposed to represent Wagner and Strauss, are the wise folk of the *Übermensch* class. They have bestowed untold benefits upon the people, who do not appreciate them, and when they make fun of Kunrad he invokes the assistance of the magician, who punishes the people for their wickedness in not recognizing the deeds of the *Übermensch*.

Here we come to the end of our survey of the types or characters created or utilized by Strauss in his programmes and *libretti*. In these, whilst we clearly see the great composer as a *révolté* to conventional world ideas, there is little reason to tie him down to any particular school, although Nietzsche seems to have had the greatest influence on him. At the same time we see a parting of the ways between the two. The Basle philosopher, although he preached the doctrine of the *Übermensch*, did not extend this view to woman. Indeed, where he claimed the *Übermensch* as "the sovereign individual, resembling himself alone, freed again from the morality of custom", he looked on woman as man's "property . . . an object to be shut away, as something predestined to domesticity. . . . The man who has depth in his mind . . . can never have about women anything but the Oriental opinion".

This latter could have had no place in Strauss' philosophy, as it had not in Wagner's. Indeed, Nietzsche, in his quarrel with Wagner, objected to *Parsifal* because it preached chastity, and to Nietzsche, chastity meant "an incitement to anti-naturalness". Whilst Strauss was, to some extent, a believer

in the *Übermensch*, he generally views him through Wagnerian quasi-ascetic spectacles. *Guntram*, with its sexual renunciation gospel, together with *Salome* and the *Legend of Joseph* in their sexual aloofness atmosphere, are a proof of the Wagnerian *media*. Mozart's *Don Juan* is far more Nietzschean than Strauss' super-sexual here. Strauss certainly revealed his Rationalism in the *Salome* controversy and in his treatment of the *Legend of Joseph*, and he may be, or may have been, Nietzschean enough to be dubbed an Atheist, yet the evangelical philosophy of *Guntram*, and the soul redemption finale to *Tod und Verklärung* scarcely belong to the world of Zarathustra.¹ In short, Strauss' Overman "is, when all is said and done, merely an Underman". What says Zarathustra: "Behold I teach you the idea of the *Übermensch*. Man is something that must be surpassed. . . . The *Übermensch* is what the earth exists for. Your will must say: 'Let the *Übermensch* become the justification of the existence of the earth'".

And so, when we compare Strauss *Übermensch* with that of his mentor he is but a shadow, a "decadent", as Nietzsche would say. The truth is that the composer is too great a man to be a disciple of any one thinker. Indeed, that Strauss would appear to be inconsistent, capricious, and contradictory in his philosophy need not be wondered at. The generality of artists, poets, and musicians cannot be expected to have definite, consistent, and coherent philosophic systems, not even a Courbet, a Shelley, a Wagner. It may be that they belong to that group which Letourneau has called monotypic, men who are so occupied with one subject or idea that the nervous structures which function for other subjects or ideas become sluggish, except so far as these latter are related to the monotypic subject or idea, when they are not only as virile as the latter, but act as food and stimulus to it. This we have attempted to demonstrate in Strauss by showing that his *révolté* art and his *révolté* world ideas are causally bound up together and are complementary, and if there is anything in Ribot's theories that a work of art is the product of the emotions, world ideas are certainly the foraging ground for the emotions.

¹ On this question it is amusing to read James Huneker who insists, *simply from hearing his music*, that "There is no God for Strauss . . . there was no God for Nietzsche". Laurence Gilman and Dr. Markham Lee fall into a similar fallacy in speaking of Tchaikowsky. In the *Pathetic* symphony Gilman imagines that he can see "the perfect materialist", whilst Lee fancies that he can hear the composer saying, "There is no God". Of course, both of these critics knew from the published correspondence of the composer that he was an Agnostic, and it led their minds and pens into these obvious parallogisms. Huneker may have similar proof of Strauss' heterodoxy but it certainly cannot be deduced from his music.

The Influence of Timbre and Technique on Musical Aesthetic

A STUDY OF MUSIC AND SOCIOLOGY

BY

ERIC HALFPENNY

INSTRUMENTAL history possesses a large and growing bibliography which epitomises the amount of research which has been and is being undertaken in this branch of musicology. In one particular, however, it is still singularly deficient. In the pre-occupation with the physical side of the evolution of musical instruments there has been no comprehensive attempt to establish the intimate connection which, it would seem, must exist between the written music surviving from former times and the contemporary media through which it was first made audible.

It is true that in the case of types now obsolete, such as the viols and recorders, an active and practical spirit prevails, whereby their very extensive literature has been revived and played upon the instruments for which it was intended; but in musical experiences so remote from our own time this correlation of instrument and music is necessary and inevitable if the works are to be heard at all. By no other means, in fact, can their effect be judged.

There remains, however, that two-and-a-half centuries of music from Henry Purcell to Benjamin Britten out of which our culture has been formed. All of it is available to the modern concert repertoire and any of it may crop up at any moment. But because, regardless of its period, we still possess in name at least, the instruments specified in its scores, we are well content to let these sleek and efficient prototypes stand token for the whole of their several ancestries. There is little evidence that anyone feels the slightest qualms on this matter. Indeed, there is no reason why they should; for an instrumental style and timbre which is thoroughly familiar forms a sort of idiomatic touchstone by which the earlier musical aesthetic is modified and becomes more readily assimilable by modern ears.

The fact remains that the history of musical texture is the history of instrumental resource, and that the two have inter-acted throughout the period under review. Art is a sociological phenomenon. It belongs to its time and place as much as do religion and politics. The fortuitous survival of some portion of this art, and its selective re-valuation by subsequent generations is, in the case of music, complicated by the intermediate stage represented by the players and instruments through which it is re-vivified at each successive performance. The act of performing it is obviously the most important thing about music. Performance is music. It is at once the outward revelation of the composer's thought and ideology, and an art in its own right. It is closely linked with various crafts of instrument-making, so curious and yet so eminently

practical, which belong in their turn to the wider work-a-day world of man's creative mastery over raw materials.

The instrumental criteria of a composer's lifetime and his own creative outlook must therefore be at once mutually limiting and mutually amplifying. At specified times, of course, one or another factor may assume a temporary ascendancy. A Beethoven, a Paganini or a Boehm will arise to alter the trend of events. This composer makes new demands, that performer pushes technical resource a little further, a craftsman improves the performer's tools, and all the while musical texture evolves and is enriched thereby. It is the present writer's conviction that the facts of instrumental history, if scrutinised in the light of these speculations, will disclose much that is important to our knowledge of the music of the past. Its true aesthetic values *must* be those imagined by its composers. The closer we can approach to a conception of the circumstances attending its original performance and setting, the better shall we be enabled to assess these values: and they may very well qualify the conventional interpretation which is to-day accorded to much of the older music still performed.

To get a perspective of the whole problem it will be necessary to review in outline the principle stages by which modern instruments have evolved. It must be borne in mind, however, that since each instrument or group has been the subject of many books in all the European languages, the scope of this paper is limited and can only point the way to a far larger synthesis of the available materials.

The pianoforte was invented by Cristofori of Padua in 1709. By the middle of the century it had gained a considerable foothold in Europe, mainly through German enterprise. It was known to Bach late in his life, and spread to England, it is said, via craftsmen-refugees from the Seven Years' War. In its early stages it was apparently regarded as a less-troublesome substitute for the harpsichord. Its different character and possibilities gradually emerged as the century wore on, and towards the end the instrument was firmly established as a valuable and indispensable exponent of music of the newer monodic type, wherein its characteristic literature, so different in idiosyncrasy from that of the older instrument, now began to develop. As the domestic instrument of a period of growing commercial prosperity it was opportune in its arrival, and makers were encouraged by a steadily growing demand to undertake continued experiment and improvement; so much so that many early versions were no sooner established than they became superseded. Although for a considerable time the tone remained thin, bright and wiry, with very little body and a preponderance of high partial-tones, the superior powers of the pianoforte in matters of accent and expression were early recognised. Easily—and infinitely—variable dynamics were becoming necessary to the changing character of music in the second half of the eighteenth century. They had hitherto belonged exclusively to the weak-toned clavi-chord, which, in this country at least, possessed no wide currency during the period under review. The demand is however, reflected, in Tschudi's "Venetian

Swell" and his rival Kirkman's raising lid applied to the contemporary harpsichord; mechanical devices for *crescendo* and *diminuendo* not required of the harpsichord before the advent of the pianoforte, whose ready control of these features by touch alone was its first important contribution to keyboard texture.

The pianoforte of the mid-century, particularly in its typical and widely circulated form, the square pianoforte, followed the harpsichord in the employment of hand-stops for tone modification. By one of these appliances the dampers, already present in Cristofori's scheme, were rendered capable of being taken off *en bloc*, independently of whether the keys were depressed or not. This device, never typical of the harpsichord, does not pre-date the pianoforte. Its immediate effect was to assist *sostenente* and *cantabile* playing at a time when these were increasingly expected.

Though mentioned in a patent of Broadwood's in 1783, the damper stop was not generally transferred to a foot pedal until the hitherto semi-portable square had become sufficiently large to warrant heavier screw-in legs attached to the body of the instrument in place of the earlier stand, about the year 1800. The hands now being relieved of the necessity of operating it, further possibilities emerged. Ranges of sympathetic resonance from the entire retinue of undamped strings could now be commanded at will. The significance of these as a musical resource was not lost upon composers of the Romantic period whose whole outlook and ideology were influenced by this fact. The other early stop was a *sourdine*, muting the strings in the manner of the buff stop of the harpsichord, but before the end of the eighteenth century both the "half-blow" and "una corda" *piano* effects were known. Thereafter the pianoforte passed through a temporary and somewhat decadent period of mechanical elaboration, with percussion and bassoon effects, none of which had any permanent influence on the general development of the instrument, though the fashion is preserved in some of the music of the time. Though musically not so important, one or another of these *piano* devices has always been deemed an essential feature on both grand and upright pianos.

The pianoforte is thus seen to have contained the germs of its subsequent evolution at an early period, and to have abetted the reorganisation of musical texture undertaken by composers of the Classical school. This, however, is not quite the whole story. Its basic tone-quality has yet to be considered, and it is precisely here that a wide field of discrepancy is observable between the old and the new. The tone-quality of a struck string is conditioned by its length, mass, tension and elasticity, and the nature of the striker (*i.e.* hard, soft, light or heavy), and the point on the string at which the striking takes place. A soundboard, such as is found in all keyed stringed instruments, amplifies this basic quality without modification. The size of the soundboard, provided that it can be effectively energised by the vibrating string, controls the tonal output or strength only. The starting-point of pianoforte tone may be considered as coming midway between that of the harpsichord and clavichord. In place of the high "twitch" of the quill or the faint metallic clash of the tangent, respectively, of the two latter, the light, leather-faced hammer of the early

pianoforte substituted a tap or thud of lower pitch. Be it said in passing that these "tone-initiation" noises in musical instruments have a far more profound influence in the subjective field of musical enjoyment and the appraisal of timbre by the human ear than science has found itself able to appreciate. Because of the different method of sound-excitation in the piano it is fairly certain that the string-tension was from the outset slightly higher, but much would depend on the selected strike-point and relative weight of the hammer. The strings were of materials already used, iron wire for the treble and brass for the bass, the lowest being loaded with an open spiral. At all events the thin silvery tone of the early all-wooden pianoforte possessed nothing whatever in common with modern pianoforte tone. With certain sub-qualifications, due to the gradual extension of compass upwards from an original four-and-a-half or five octaves, and the employment of slightly more elaborate mechanism, this tone persisted well into the nineteenth century. One effect of a thin tone-quality is to favour clarity in closely-written passages in the bass of the instrument. These facts might profitably be borne in mind by those who have become accustomed to liking their Beethovenian vehemence about twenty times life-size. The light, responsive touch of the early piano must have compared very favourably with the heavy initial resistance of the harpsichord keyboard, and was probably one of the things which tilted the balance against the latter at the time of its decline.

In England, iron began to be a regular constituent of the structure from the year 1820, though known before that date. The whole subsequent evolution of the instrument revolved about this important factor. From then onwards the tone became progressively rounder and heavier as string-tension and loading increased, following improvements in steel string manufacture; and hammers, now faced with felt in place of leather, became more substantial. The tone of the composite wood-and-metal framed pianoforte, though in reality only gradually stepped-up from the early tone, very soon reached a point where it was quite unlike anything which had gone before. This was the typical instrument of the Romantic period, known to Chopin, Schumann and their contemporaries, still "stringy" and incisive by modern standards, and with nothing like the *sostenuto*-duration of the present-day instrument.

The complete cast-iron frame set the seal on this modern quality. It was first introduced in America, and only grudgingly became fully established elsewhere over some considerable period. This, and a modified re-proportioned version of the Erard action of 1821 had, for the finest concert instruments at least, superseded the earlier "national" lines of the instrument in most European countries by the turn of the century. The tonal resources of the piano as we know it to-day—the tone needed in Debussy, Falla and all music of the rhythmic-percussive type—can scarcely be said to pre-date the twentieth century.

Until the early nineteenth century the orchestral strings differed materially from those in present-day use. If we take the violin as typical, the points of difference are: a shorter neck and lower bridge with a correspondingly lower

string-tension and vertical bridge-pressure on the belly of the instrument: the arch of the bridge flatter, making any heavy bowed attack on the two middle strings impracticable but favouring a purer tone in double-stops: the pre-Tourte bow, non-standardised, generally rather short and more or less outwardly-curved, deeper in the nut, with a narrower ribbon of hair and a considerable degree of flexibility.

The tone resulting from these conditions, being weak and reedy by modern standards, would certainly tinge many a well-known passage with an unfamiliar colour. Another effect of the short neck would be to limit the upward range of the instrument, restricting position-work generally. Eighteenth-century virtuosi did much to expand the technique of the instrument so constituted and there can be no doubt of the degree of agility required of it; but of the brilliant, robust and vibrant modern tone we can be assured there was none. The cramped position of the left hand would militate against such a condition of things. The early bow was ill-equipped to respond to forceful playing in any case. Too great a pressure would mean that it would not clear adjacent strings.

The change-over from this state of affairs is primarily due to the perfection by Tourte, and independently by his great English contemporary, John Dodd, of the modern violin bow. The Tourte bow brought the stick close to the hair, giving the hand a perfect in-line control of its movement across the string. Its range of flexibility was slight and the parabolic curve inwards, towards the hair, kept the latter taut under all conditions of use. The taper of the stick, also parabolic, gave complete control of attack at any distance from the nut to the tip. Something very little short of inspiration went to the selection of wood of the right density, and to its shaping to the correct section and curvature.

It is probable that the advent of this type of bow made necessary the changes which about the same time were introduced in the fitting of the instrument itself. The use of a higher and more arched bridge became prevalent; higher, for the bow to clear the middle bouts of the instrument in forceful playing on the two outer strings, and more arched to give similar clearance when playing on the middle strings. At the same time the neck was given a greater rake or set-back, to bring the fingerboard under the strings at the new angle, and it was also lengthened, having the effect of bringing the centre of the string nearer to the top of the instrument, and leaving the upper positions of the left hand less impeded by the shoulders of the instrument. The necessity for reaching these high positions expeditiously would no doubt mean a final disappearance of any trace of the use of the left hand as a partial support for the instrument. The development of the characteristic *vibrato* of violin playing would almost naturally ensue.

The lengthened string and its sharper angle over the bridge meant at once a higher tension and bridge-pressure, so to counteract the greater strain on the belly the bass bar on the underside of the latter was now more substantially made. These external and internal adjustments have been carried out on all old instruments in modern use. The resulting tone, of great carrying power, beauty and incision, was quite unimagined by their original makers and

auditors, who indeed could have no conception of the instrument's future capabilities. There can be no doubt that the metamorphosis of the fiddle, which developed to the full its fine, singing tone, was one of the inspirations of the romantic and personal expression which was finding its way into music in the early nineteenth century.

The remaining instruments of the string-group are less easily traced through specific changes. Similar conditions must have existed regarding the eighteenth-century bows of the viola and cello and their respective styles of playing. The cello was the true bass of the group, and remained so until the solo possibilities of its top string began to be exploited. Many early instruments were large, and there are instances of their having been reduced in size to bring them into line with the later, more flexible technique and to give more "chanterelle" brilliance to the top string. Both violas and cellos have been re-necked, re-bridged and internally strengthened to give greater "bite" and tonal output under the Tourte-pattern bow. The viola was neglected, hardly pursuing an independent existence until its value began to be realised late in the eighteenth century.

The largest of the group, the double bass, is also in its present form the youngest. In the Haydn-Mozart period there is some evidence that the lowest string parts were still played on the six- or seven-stringed violone, the lowest member of the viols. The double bass proper did indeed exist throughout the eighteenth century, but its employment was somewhat casual. Both the old "full-size" and the still-used "three-quarter" size of instrument were known, the former an unwieldy monster associated with church use. Both versions, however, had only three strings, the lowest being tuned to A or G in the 16 ft. octave.

Of the old basses still in use, some are converted violones, while others were originally these smaller "three-stringers." In either case, they have been re-necked for four strings, and the height and arching of the bridge increased, with suitable internal strengthening.

The addition of the fourth string brought about a marked refinement of the tone-quality, hitherto somewhat gruff and lacking in homogeneity. For longer than other string-players bassists remained faithful to the earlier-pattern bow and are still so in Germany and, to some extent, in America. This fact has misled some writers into the belief that some vestige of the old viol-technique survives therein. It is hard to believe that this can be so. The under-hand cross-grip of the wide nut of the Dragonetti bow would be much too forceful and clumsy for the gentle viols. It is a technique peculiar to the bass in its early stages, and at the time of its general use must have exercised a limiting influence upon orchestral tempo, if it is granted that the parts written for the bass were well and truly played. The same must be true of the violone in those works in which it survived the rest of its family.

Since it is part of the present thesis to assume that no composer, certainly in classical and post-classical times, put down notes which were not intended to be heard, a closer study of this matter may indicate a source of divergence between contemporary and modern performance. The jealously-traditional

string-family, which has been so indispensable at all times, provides less-spectacular evidence than other groups of radical and evolutionary changes. Its tonal and technical development has, however, never been fully collated with its very extensive literature.

The importance of correct fitting and adjustment, and the material way in which these can affect the capabilities of the instrument will be appreciated by all string-players. If fiddle-tone is so sensitive to-day, by what degree must it have differed before these matters were so completely changed?

Among the orchestral brass, the horn is, and always has been the most intriguing artistically. From the outset of its career in organised music composers have freely availed themselves of its musical peculiarities.

As originally played in the orchestra at the beginning of the eighteenth century, the horn was limited to the notes possible on its long and narrow tube. The bell was held "*en l'air*", out of reach of the player's right hand, and, despite the conical mouthpiece, the tone must have been fairly bright and sonorous by modern standards on account of this fact. Handel's characteristic use of the instrument was in *remplissage* with the trumpets, one pair of each being employed, either alternately or "all together", and suggesting contrasts of pitch rather than tone-quality. Bach on occasion had at his disposal capable soloists, for whom he could write an elaborate and polyphonic obligato.

About mid century the bell was lowered and the right hand inserted into it, and thenceforward the hand-horn technique began to be developed. The first effect of this was a damping or softening of the tone-quality by the partial obstruction of the air-passage by the hand, loosely placed within the bell. The second was of pitch-modification by ramming the fist, with the thumb pointing forward, more or less hard-home into the bell. This method of playing first appeared just about the time when tone-colour, as such, was beginning to be consciously used by composers.

Much attention has been paid to the change of tone-quality of these stopped notes. With a modern technique, nurtured on the valved instrument and aimed at a round sonority under all "*naturale*" conditions, this may be so. But the horn soloist and his orchestral brethren of the late-eighteenth and early-nineteenth centuries knew no such technique. There is no reason for supposing that the horn parts of that time proceeded by a series of alternate muted and open sounds. It is unbelievable that composers of the calibre of Beethoven, Schubert, Weber and Rossini should have been so ready to give fine parts to the instrument in anticipation of such unsatisfactory results. Rather let us assume that the players tempered lip, wind and hand to the note required and thus effected a compromise-tone-quality of reasonable homogeneity. They had nothing else to do, and most likely became adepts at a technique which has certainly stood the nineteenth century in good stead, and was only with difficulty dislodged by the valve-horn. There are players still living who trained on the hand-horn.

But if the above hypothesis be granted, it has to be admitted first, that this compromise-tone-quality was not the tone which we would expect to hear in the

same parts to-day, and second, that the securing of an approximately even tone-quality would lack the facility which the valves now give. It would take time to temper every note to a different degree. This fact may have an important bearing on the tempo of certain movements or passages, as conceived by the composer. Modern facility of execution tends to obliterate such a possibility, and to present an idea of the work which is rather beyond the range of contemporary technique. There may be nothing very reprehensible in this, but it is as well to realise when and how it happens.

The strictures applying to the natural horn apply with greater force to the trumpet. Built in the octave above the former instrument, its relatively wide cylindrical bore and shallow cup mouthpiece precluded any such range of "faked" or modified harmonics, though it was occasionally made in a form which admitted of the possibility of using the hand in the bell. Because of the cylinder bore, a short trombone-type slide was feasible and sometimes used. By this means simple modulation and the tempering of out-of-tune harmonics were brought within the scope of the instrument. As with the horn, the same high and conjunct series of harmonics was possible to the players of the first half of the eighteenth century, and was freely exploited by Bach.

After the decline of the period culminating in Bach and Handel, the colouristic possibilities of the trumpet, rather than its ability to play a tune, became paramount and in the classical orchestra, to an even greater extent than the horn, it became reduced to the harmonic "chores" of tutti passages, associated with its traditional partner the timpani. This sort of treatment, developed by Beethoven and Schubert, persists even as far as Brahms, though he was able to avail himself of the then widely used valve-system to employ the instrument more frequently and in recondite key-contexts.

The introduction of valves to the brass-wind, soon after 1815, and their gradual dispersal throughout the musical centres of Europe during the first half of the century, again brought conjunct notes within the compass of the instrument as then played. But the ultimate and very important effect of this was a gradual shortening of the favoured and customary tube-length of the instrument, until a state of affairs was reached wherein all notes were blown from comparatively low harmonics on one or another of the possible valve-combinations.

Players of this short-tube instrument to-day, though equipped with rather deeper mouthpieces to give greater ease of articulation and legato, succeed in producing a reasonably trumpet-like tone. There is, however, no gainsaying the difference between this timbre and the "high harmonic" quality of the long-tube instrument played with the shallow cup-mouthpiece. The long-tube valve trumpet has only dropped out of use comparatively recently. Its tone is still a cherished memory, but the need for greater certainty and flexibility in the more complex modern idioms has been the means of ousting it from our concert platforms. The difference between long- and short-tube tone may seem a small matter not worth establishing, but it must be considered along with the other data comprised in this paper before its significance can be justly assessed.

Of all brass instruments, the trombone appears at first sight the least likely to reveal any evidence of significant change. Its working principle has been the

same for several centuries, and it has always been fully chromatic. Yet this instrument, formerly a quiet, mellow individual with a long tradition of church use behind it, comes down to us to-day a razor-edged virtuoso with an incredible range of tone. The reason for this is that, during the early part of the nineteenth century, the form of the mouthpiece was changed. Formerly conical and favouring a soft, smooth delivery, it now approximated more closely to the cup-mouthpiece of the trumpet, giving a brilliance of great weight and penetration, more suitable to its newly-introduced outdoor service in the military band.

The size and sonority of the orchestra, increasing as the nineteenth century progressed, offered a ready welcome to this type of trombone playing; and although a sustained pianissimo is still among its most beautiful effects, it is for its blaze of colour in a climax that the instrument is nowadays better known.

It is of interest to endeavour to judge at about what period the change-over took place. It seems at least possible that the early style of playing persisted in some centres and for certain work well into the nineteenth century. That Beethoven, for example, was aware of this style is shown by his three "Equali" for two altos, tenor and bass trombone. Schubert's partiality for the instrument also seems to derive as much from tradition as from enterprise. His Masses show the instrument in its typical ecclesiastical rôle supporting the voices. The C major Symphony, full of bold and unprecedented strokes of orchestration, gives a new twist to tradition. The freedom with which the trombones are used, the amount and variety of work they have to do, and above all, the fact that so much of this work is quiet and non-tutti, suggests that the earlier, softer tone quality was a concomitant of Schubert's conceptions. It may very well be that the much-criticized re-statement of the opening "motto" at the end of the first movement, where the balance is apt to sound all wrong in modern performances, owes its failure partly to the heavy and incisive fortissimo of trombones played with cup mouthpieces.

The present writer has the impression that so long as the alto trombone remained in the orchestra playing the upper part, some feeling of this older style remained. The well-known *Feierlich* movement, the fourth, from Schumann's "Rhenish" symphony is a case in point. Here there is of course an almost deliberate imitation of tradition to suggest the solemn pageantry of some church ceremony. One can recall many passages in Brahms' works which seem to call for a quiet, "horny" tone rather than the thin attenuated *piano* of the modern trombone, ravishing though this undoubtedly is. It is worth noting that the German trombone-tone still retains some of this round, smooth quality, no doubt on account of differences in the bore and mouthpiece favoured by the leading players.

In summing up these observations on the brass-wind, it may be noted that the trumpet and trombone have moved towards a homogeneity of tone-quality, which, for modern purposes is all to the good in view of their frequent association. The trumpet has partly relaxed its former intractability, while the trombone has stiffened up its mild and sedate mien, and now asserts itself with brilliance and power. The horn, slow of speech, and constricted and ethereal in tone-quality under the hand-technique has gained in fluency and sonority from

the valves, and tends ever nearer to weight and resonance as the German wide-bore double-horn gradually displaces the lighter built French pattern in the favour of players.

More than any other group, the orchestral woodwind have sustained such drastic changes in their essential organisation as to alter completely their whole artistic significance. The most spectacular incidents in the development of these instruments are connected with the expansion of their ranges, designed to give as complete a command as possible over chromatic notes and an increased facility for playing in any key.

The basic principle of all the woodwind, that is, a tube pierced with finger-holes, inevitably harnesses them permanently to a scale of chosen pitch, determined by the length and proportions of the tube and the spacing of the holes. The bulk of the earlier eighteenth-century music is laid out in recognition of this fact, the main key of the piece being determined by the instruments used. The provision of other holes, chromatically or otherwise disposed between these finger-holes, with mechanism provided to open or close them at will by any finger which happens to be conveniently disengaged, is a conception which does not pre-date the use of tone-colour as a bar-to-bar resource of musical expression, where any instrument might momentarily be called upon to make its contribution, regardless of key-convenience.

Key mechanism had of course been applied to the woodwind from very early times, but then solely for the purpose of extending the compass downwards beyond the lowest finger-hole. These downward extensions, designed to give as great a range as possible to the fundamental scale, are a general peculiarity of woodwind instruments of all ages. The key, therefore, did not have to be invented when the time came for chromatic mechanisation. It was already a well-established auxiliary with a definite and recognised function. That this function did not embrace chromaticism earlier is partly due to the somewhat static tonality of the earlier music, and the choice of keys favourable to the selected instrument whenever it had important work to do; but it is further due to the fact that there existed a traditional chromatic technique of "forking", or cross-fingering, which was universally employed to obtain the half-tones. To realise how ingrained in the nature of the early woodwind was this cross-fingered technique, some exposition of the subject is necessary.

It must first be understood that no clear-cut axiom exists for the spacing of finger-holes along the tube of the instrument. It is of course possible nowadays to calculate mathematically where holes of a given size should come to yield notes of a desired pitch. The fundamental data, however, depending as they do on the aesthetic judgment of what sounds satisfactory to the human ear, remain empirical. It is convenient for purposes of demonstration to say that the successive lifting of the fingers correspondingly shortens the speaking length of the tube to the last hole uncovered, but this is by no means a complete statement of fact. The apparently unused portion of the tube below the note-hole in question still exerts a greater or lesser influence, known as impedance, upon the pitch and quality of the sound produced. From the same cause the size of the hole relative to the bore of the tube affects the result. Within

practicable limits, a small hole higher up (*i.e.*, towards the mouthpiece) will yield a note of the same pitch, though not necessarily of the same quality, as a larger hole lower down. In all early woodwind use was made of impedance, not of course as a known scientific fact but as a matter of practical experience, first, to bring the note-holes within the compass of the human hand by a trial-and-error of their relative sizes and positions, and second, to elicit semitones by cross-fingering.

The employment of this technique depends upon the opening or closing of finger-holes out of their normal succession of ascent or descent. A note sounding from an open hole is lowered in pitch if one or more holes below, and adjacent to, the open hole are closed. Under suitable conditions the semitone between the two finger-holes is elicited by this means. Cross-fingering is also employed to encourage the sounding of certain "over-blown" harmonics in the extreme upper register of the woodwind, while a further use is in "venting" to steady the production or quality of certain notes by calling into service the impedance of note-holes remote from that in immediate use.

The quality of forked semitones naturally lacks the clarity belonging to a note-hole opened in due succession. In modern instruments, where the note-holes are large and rationally spaced, the difference is so marked that the use of forked notes is unthinkable as a general principle, though it still has a limited application on certain types of instrument; but in the early woodwind the finger-holes were small and their impedance less positive. Furthermore, the sound-excitation component—the *embouchure*, reed or mouthpiece of the instrument—was of proportions which admitted of greater control over the pitch and quality of the fingered notes. The onus on the player in his regulation of tone and intonation was therefore considerably greater than it is now. That players of the old instruments could and did exercise such control during the greater part of the eighteenth century there appears little reason to doubt. The allocation by Bach of exacting obbligati to various woodwind instruments remains an insoluble enigma if we are not prepared to believe that his players were capable soloists, making acceptable and agreeable sounds. Towards the end of the century, it is true, there are occasional complaints about the intonation in the writings of the time; but by then, it may readily be imagined, these instruments were being outpaced by the brisker tempi, wider range of modulation and more significant tonal demands made by the up-to-date music of the late eighteenth century. In fact, the moves towards progressive mechanization during this period point to contemporary demands for which there was no precedent in the music of their hey-day. The eighteenth century was particularly fastidious on the question of just intonation. Equal temperament was only instituted after a struggle; and if the testimony of a wind-player on this subject is evidence, the recommendation of the celebrated flautist, Quantz, that the single D sharp foot-key of his instrument should be supplemented by an additional one for E flat, is significant enough. It proves conclusively that wind players were accustomed to playing in the untempered scale, and must therefore have been able to "pull" the intonation to desired variations of pitch. (The D sharp key of the early flute covered the only semitone out of reach by

cross-fingering; that which comes between the bottom note and the lowest finger hole.)

This command over pitch and tone invites speculation as to the actual nature of the tone-quality which was aimed at, and how, if at all, it differed from that which is accepted to-day as its counterpart. It has been assumed by some writers that the tone of these cross-fingered instruments must necessarily be veiled, dull and unequal, and the intonation defective. We have become so accustomed to the free resonance of the modern, highly mechanized woodwind, where every degree of the primary scale has its own note-hole precisely placed and sized, that only by an effort can we visualize conditions which no longer exist. Those conditions, as outlined above, argue the very considerable responsibility of the player for note-to-note control, both as to intonation and the levelling up of open and forked notes in intensity and quality. If this were to be done in a manner satisfactory to contemporary canons, we may expect to find that reed- or mouthpiece-design played some part in tone production which is no longer among its contingencies.

It is the double-reed instruments, the oboe and bassoon, which furnish the most striking instances of the effect of reed-design upon technical idiosyncrasy. These two instruments were well established by the beginning of the eighteenth century and have remained indispensable since that time. In the modern instruments the reeds are short, light and with a small range of flexibility, and are designed to give an immediate response to frequencies efficiently imposed by the accurate acoustic design of the tube. They do not readily "overblow" to the second register of the instrument unless the octave- or speaker-key is called into service. This key, a very late addition to both oboe and bassoon, opens a small vent at a nodal point above the finger-holes, thereby encouraging the production of the first harmonics of the original fundamental scale. Nor will modern reeds allow of any appreciable "pulling" of the intonation. The tube of the instrument itself takes care of this matter, assuming the player's competence, and leaves him free to master the other complications with which his instrument abounds.

The proportions of early reeds are difficult to determine. Delicate and perishable, they scarcely survive by example; but what evidence there is points to a reed with a much longer throat between the tip of the blades and the lapping. Such reeds permit a wider range of lip adjustment and frequency control. They will respond to the overblown octave by an increased lip-and-wind pressure alone. Intonation and timbre come more immediately under the player's control, and above all, the tone itself tends towards a pleasant "antique" huskiness, which has been largely lost sight of as the instruments have progressed through the nineteenth century. This tone-quality puts a different complexion on the musical aesthetic of its time. The rather generous allowances of double-reed tone in large bands during the eighteenth century may not after all have sounded so very odd. They probably blended in the mass to a far greater extent than we can believe possible, and must have produced a tone-colour quite unlike anything we now have.

The double reeds shared with the transverse or German flute a regular

employment in the eighteenth-century orchestra. Not infrequently this instrument was regarded as an alternative to the oboe, and very little attempt was made to discriminate between the two as individual tone-colours. The typical one-keyed flute was still being made at the beginning of the nineteenth century, though by that time a full set of chromatic keys was available. During the whole of this time the flute had an inverted conical bore, narrowing to the bottom end, and the *embouchure* in the head was small and round. The tone is small, but full and pleasant on good specimens, and the lip can readily "cover" the *embouchure* to temper intonation or tone-quality. The one-keyed flute is tonally more satisfactory than its eight-keyed successor of the early nineteenth century, for the additional two semitones on the foot-joint of the latter constrict the taper bore still further, robbing the lowest octave of much of its resonance.

Owing to its popularity among dilettanti the flute was a pioneer in mechanization. An instrument possessing so ready a market inevitably became subject to much "improvement". The lead which it established early in the nineteenth century was maintained by Boehm, who in 1847 completely re-designed the instrument after a great deal of experiment and research. The wide cylindrical bore, large oval *embouchure* and rationally spaced chromatic holes, and, above all, the ingenious perfection of the key-mechanism, for all of which he was responsible, not only created a virtually new instrument in place of the older flute, but set up criteria of woodwind design which were destined to have repercussions on all the other instruments of this class in due course.

No instrument more aptly typifies the gulf separating early from late phases in its development than does this part of the history of the flute; and no single invention has had so marked an effect upon musical aesthetic by an enhancement of the resources available to composers.

The clarinet first appeared, as such, early in the eighteenth century, but can hardly be said to have established itself until the feeling for colour developed during the last thirty years or so of that century. Prior to that time it was merely regarded as yet another alternative for the oboe, from among whose players its first exponents were recruited.

The mouthpiece of the early clarinet was considerably smaller than at present, and remained so until well into the nineteenth century. A narrower reed was used, approximately the size of the modern E flat clarinet reed. The instrument was sometimes played with the reed uppermost in the mouth, a state of things which would admit of no high lip-pressure or heavy "lay" on the mouthpiece. Clearly, a small, rather reedy tone would result from these conditions, less characteristic and not so full and round as that of the modern instrument.

The long fundamental scale of the clarinet, necessary to cover the range as far as the first overblown note (the clarinet behaving as a "stopped" pipe overblowing to the second partial tone, a twelfth above the fundamental sounds), rendered the instrument unique in the possession of keys above the fingered scale. The uppermost of these, the B key, later lowered to B flat, was subsequently found to aid the production of these second partials if opened while the

fingers remained down. This suggested the "speaker" key, in the use of which the clarinet was the pioneer by nearly a hundred years. It was this device which first rendered the instrument fit for incorporation into organized music, by making the difficult overblown register more certain of production.

One small matter which may have contributed to the artistic triumph of the clarinet at just the right time, when its colour could be of value in the reconstituted late-eighteenth-century orchestra, was the practice which arose of making the instruments in sets of three, pitched in the adjacent keys of C, B flat, and A respectively, the two latter playing from transposed parts. By specifying the appropriate instrument the composer could then write for the clarinet in a fairly open key requiring a minimum of accidentals and consequent cross-fingering, thereby greatly enhancing the facility and evenness of playing.

This peculiarity of having three interchangeable instruments for ease of fingering, in which the clarinet is unique among the woodwind, may also have developed as the result of difficulties experienced in managing the comparatively wide cylindrical bore of the instrument with the short and narrow reed then in use. It is likely that it was less amenable to the lip-control which served well enough on the flute, oboe and bassoon. The single reed is notably capricious and delicate of management. It may well have proved an unsatisfactory adjunct to cross-fingering and intonation-adjustment, and this in turn would urge the necessity for playing the clarinet always in or near to its basic tonality. The comparatively late entry of the clarinet into regular orchestral use may be due to its having to wait for this practice to become generally known. To the same cause may be attributed its almost immediate success. The felicity of Mozart's treatment of the instrument argues its considerable powers of artistic expression even in his period, when, with only five keys, it was still non-chromatic in respect of its fingered scale.

The fluency of technique and tone in a wider choice of key-signatures, which the transposing clarinets achieved, would be a spur to further mechanization among the older members of the woodwind family—which remained without the advantage of being made in these interchangeable sets—in attempts to keep abreast of contemporary demands on their resources.

Keywork was becoming more dependable. The clarinet already had two keys in the upper part of its tube, which needed to be particularly wind-tight and efficient in action. The manufacture of hardened brass springs in small sizes had been perfected. Musically, the time was ripe for technical expansion. Consequently, in the last quarter of the eighteenth century, there appear those beginnings of chromatic keywork, aimed first of all at eliminating the least-satisfactory of the forked notes, but ultimately including all chromatic semitones, which were to mark the new era of the woodwind.

Once admitted, mechanization spread fairly rapidly, despite the natural conservatism of established players, who would be loath to depart, in mid-career, from technical principles which were to them normal and habitual. However, the first quarter of the nineteenth century saw the final acceptance of the idea that the only desirable way to obtain the inter-finger-hole semitones was by independent holes, covered by key pads and brought under suitable

digital control by a cunningly-devised system of touchpieces. A curious offshoot of this early stage of chromatic keywork, which serves to show how very much *à la mode* it was among makers and inventors, was its contemporary application to the lip-reed brass instruments, as in the keyed bugle, keyed trumpet and ophicleide,—instruments doomed from birth to a short life by the almost simultaneous invention of the valves.

By mid-century, most of the major perfections in woodwind keywork had been accomplished by the manufacturers, and the remainder of the century may be regarded as the period during which the additional resources thus opened up were being assimilated by the musical profession as a whole. Apart from the acoustic and manufacturing standards set up by Boehm in his researches on the flute (1832-47), his system of longitudinal rolling-levers, controlled by tempered steel needle springs was a radical reformation in key-mechanism, which, for silent and positive action, was unequalled by anything that had gone before.

These somewhat lengthy notes on the woodwind have been necessary on account of their peculiar and important position in organized music. In many ways they furnish the most illuminating evidence we have of the changing conditions of performance at different periods. Specimens illustrative of the whole history of the woodwind abound in all of the major European collections; mute testimonies to the long-forgotten sounds which fixed the music of their day in the outer, auditory world of listeners. The foregoing is an attempt to relate the known facts more closely with the main stream of evolution, evidenced in the rich heritage of written music of which we are possessed at the present time.

It will be evident from this brief summary of instrumental development, that no large and philosophical view of musical history is possible which does not take into account the practical side of music-making at each stage of artistic evolution. The fascinating and elusive problem of the extent to which the art is dependent upon the instrumentalists and craftsmen, through whose practical knowledge and cunning alone it speaks, cannot but challenge the imagination. The organisation of musical texture into an increasingly sensitive vehicle of thought and feeling has not been achieved by means of abstract and ideal conceptions on the part of composers. They too were practical men, well aware of the performance-conditions under which their works were likely to be heard. Adequate means of "interpretation" must have been available, for them to write as they did. If we deny this, then we have ultimately to admit that our pleasure in the music of some periods derives, in part at least, from a grafting-on of subsequent developments in musical technique and expression. It is a "posthumous" interpretation which, however pleasant, lacks authenticity.

Considering the lengths to which reverence for the "great" masters has been carried, it is curious how completely this point of view regarding the presentation of their works has been lost to sight. Particularly is this so of the period which covers the lifetime of Bach and Beethoven. That period saw polyphony reach its summit and then decline, together with its ecclesiastical bias; the rise

of public performance alongside the patronage system which it was eventually to supplant; the radical change in musical style, dictated to a large extent by this influx of non-traditional audiences, culminating in the great German classics; and the enrichment and enlargement of that style by a new and more intimate expressiveness, of which Beethoven himself was the greatest and earliest exponent.

During the greater part of the eighteenth century the wood-working crafts, to which instrument-making was closely allied, were at their *apogée*. John Broadwood was a cabinet maker and the Potter family were wood-turners. They and their contemporaries and predecessors were craftsmen thoroughly conversant with high-grade woodwork, who established themselves by enterprise and repute far afield. From these trades they built up considerable industries as instrument-makers when the demand came, amid the expanding commerce of the eighteenth century. They invented, experimented and improved. Among their clients were to be found many players celebrated in their day; for the eighteenth century believed in soloists and welcomed almost any instrument, wind or string, in this capacity. Virtuosi abounded, and, whatever nonsense they may have played, of their esteem and therefore presumably competence there appears to have been no shadow of doubt. It is difficult to see how they could have achieved either competence or esteem unless their instruments served them well.

Music, like all other amenities, was in a state of flux in the last quarter of the eighteenth century. The wave of invention which at that time was moving through western civilization, left its mark on the art. The switch-over from traditional, customary and habitual methods of procedure to those of constant enquiry, investigation and experiment, reacted on music as on all other walks of life. To this time belong those textural and instrumental innovations which are epitomized in the works of Haydn and Mozart, and their important causes and consequences in the design and technique of instruments. The wide diffusion and gradual improvement of the pianoforte, the beginnings of positive chromaticism on both woodwind and brass, the invention of the Tourte bow, and, in general, a new concept of musical colour, expression and dynamics, all belong to this fruitful period. It is a compelling thought that music, because it employs so many "machines" should have thrived upon the soil of the Industrial Revolution, and through it have eventually gained complete technical and expressive fluidity.

The perfection of manufacturing processes, the discovery or invention of better materials and increased skill in their handling, the fecundity of inventors and the research of scientists as the revolution moved to its climax, have all added their contribution. These things have helped to make music what it is to-day. As we survey the vast field covered by the art in all its forms and ramifications, and try to sense the trend of circumstances which gives it vitality and cohesion, we turn to the instruments, those final arbiters of an art of sounds. Here, among their strangely functional shapes, we see the manipulative faculty of man implanted with growing fidelity, as the power of musical expressiveness concentrates and crystallizes through the minds of generations of composers.

Beauty and the Beast

AN EXCURSION INTO MUSIC AND POLITICS

BY

R. J. MANNING

MANY music critics and some musicians appear to think that there is something indecent in probing music with political fingers. She is an inviolable goddess; she may not be brought off her pedestal and handled, still less must she be discussed in terms proper to the sociologist and economist. In the last few months there has been an exhibition of peculiarly stupid mud-slinging on the subject of music and ideology. Now that the personal recriminations have died down it should be possible to view the subject more dispassionately. It is certainly too important either to be dismissed altogether or to be relegated to the sphere of polemic.

Music is, at least on first consideration, the least politically conscious of the arts. Anyone, however devoted to the so-called "purity" of art, would admit the political significance of, say, Milton's sonnet, *Avenge, O Lord, thy slaughtered saints*, of Picasso's *Guernica*, of Blake's *Jerusalem*. The subjects of these works of art are political and therefore their explanation in terms of politics seems no desecration. It has never occurred to anyone that it spoils the perfection of *Avenge, O Lord*, to know that it was inspired by the massacre at Piedmont, nor has the flawless beauty of *Jerusalem* been tarnished by the knowledge that the satanic mills were a reality. But go one step further. Why did Milton find his inspiration in such a subject? The statement that Milton was a lover of liberty, and felt impelled to castigate tyranny when he saw it will not satisfy the serious student of history. Tyranny has always existed in some form or another; why is it condemned by Milton, condoned by Machiavelli, and ignored by Tennyson? The reply that Milton was a lover of liberty and Machiavelli was not begs a number of questions.

But while the average critic and his reader have no objection to political investigation on a political subject, and see in it no desecration of the work as art, they are up in arms if the same methods of investigation are applied to, say, *Comus*, *Paradise Lost*, and *Samson Agonistes*. Why is this? and what is their real objection? Fundamentally it is not the sociological explanation as such that is disliked, but the political viewpoint of the sociologist-critic. He is regarded as "biased". It is commonly held that criticism should be unbiased, or at least biased only so far as personal tastes are bound to influence the critic. But the theory that orthodoxy is necessarily unbiased should be listed among other popular fallacies, like the freedom of the press. The dogma of "art for art's sake" springs from an economic background and can and should be viewed in its relationship to it. It is as biased a view-point as the dictum "it is not men's consciousness which determines their existence, but on the contrary, it is their social being which determines the way they think". Now

the application of these two theories to art brings very different results. Milton's poetry appears differently, for example, to Mr. C. S. Lewis and to Mr. Edgell Rickword (see *Preface to Paradise Lost* and *Three Essays on the English Revolution*). But it is ridiculous to assume that because Mr. Lewis views it from an Anglican point of view, and Mr. Rickword from the Marxian, the latter is politically biased and the former is not. Mr. Lewis' thought is coloured (more than that, conditioned) by the bourgeois Anglican background, Mr. Rickword's by the Marxian interpretation of history. You take your choice. As for which of these views is the true one, that is a matter for your own convictions.

When we enter the realm of music, we find the "art for art's sake" theory has a stronger hold over people's minds. It is more repugnant to them to read a sociological explanation of Beethoven's *Prometheus* than of Shelley's. But the economic, social and political background is there just the same. The artist does not live in a vacuum. Like the ordinary man, he is affected by his environment, in some ways more so, as he is a more sensitive being. *Prometheus* is no more desecrated by an examination of the social background of Beethoven's music than it is by an examination of its musical structure.

The Marxist has a right to interpret history and culture in the light of his own faith. The difference (or one of them) between the Marxist and the bourgeois is that the former does it deliberately, the latter more usually unconsciously and instinctively because his faith is the one in which he has been brought up and educated and which he therefore expects everyone of a right mind to share. In a recent article Mr. Newman writes, "If I am pressed to say what I mean by an ideologist I would define him as a man with a bee in his bonnet, who is deaf to every sound but its buzzing and regards it as the bounden duty of the rest of mankind to dance to it. His one-track mind simply cannot see the world from any point of view but his own. When he speaks of 'all-right-minded people' agreeing with him he means all people whose minds are 'right' because they are constructed like his. When he speaks of 'all progressively-minded people' he means all people who take his view of what constitutes 'Progress'. If you are not convinced by him, he dismisses you with a contemptuous epithet: you are a 'reactionary', or, worse still, a 'vested interest', or worst of all, a 'Tory'".

Agreed. The ideologist has a bee in his bonnet. But so has Mr. Newman. Mr. Newman's bee has been with him since birth, however, and he has no idea that it is there. But its buzz is quite audible to others. The standards of art in which he has been nurtured are Mr. Newman's norm, by which he measures the heterodoxy of other opinions.

The type of music to which the materialist conception of history can be applied with the least offence to "art for art's sake" principles is folksong and popular music (not by any means the same things to-day). This has been done by such writers as Mr. A. L. Lloyd and James Gibb. A year or so ago a society was formed specifically "to investigate musical problems in their relation to the social and cultural history of all periods and countries". This was the *William Morris Society*. Unfortunately its life was not long, but the members of its research committee are still, as far as the war permits, working and writing on

the same lines, and doing valuable work in a sphere which is usually left untouched by the majority of writers on music, whose principles of criticism are traditional and orthodox. The *Workers Music Association* publishes a periodical called *Vox Pop*. The fault of this publication is only too apparent on a reading of any number. It claims to be "the only musical periodical that sees music in its social relationships". In this it has a valuable contribution to make to the understanding of music, but its style is blatant and as pontifical and oracular as some of the most bigotted writings of the music critics, and the value of its work is weakened by the assumption that "music in its social relationships" is the only important aspect of the art, and the only one worth studying. Nevertheless, despite its faults, the basic idea behind *Vox Pop* is good, and vitally necessary to music.

The results of this method of investigation are equally interesting when applied to music other than the folk and popular type. Rutland Boughton, for instance, wrote a most enthralling book on Bach, in which he gives a new interpretation of the composer's music, especially the great religious choral works. It is perfectly possible to disagree with this interpretation of Bach, but I would like to emphasize that to disagree with it purely because you disagree with the author's politics is as illogical as to disapprove of Wagner's theory of the music-drama because Wagner was a German.

At this stage it becomes necessary to discuss in more detail the methods on which the Marxist goes to work in his interpretation of music or any other art.

Marx and Engels unfortunately did not leave us any books on the subject of art alone, though they make frequent references to the arts and to aesthetics in their works. Marx himself had planned a book on Balzac and had done some preliminary work on a book to be devoted to general aesthetics, but neither book was written. The general principle upon which the Marxist critic works is this: "In the social production of their means of existence, men enter into necessary and definite relationships quite independent of their own will—relationships of production which correspond to the degree of development of their material productive forces. Added together these productive relationships make up the economic structure of society, the real basis on which is raised the legal and political superstructure, and to which the forms of social consciousness correspond. The methods of production of the material means of existence condition the whole process of social, political and intellectual life in general. It is not men's consciousness which determines their existence, but on the contrary, it is their social being which determines the way they think" (Marx—From the Preface to the *Contribution to the Critique of Political Economy*).

Marxist critics are as prone to make mistakes as others, and a great deal of harm has been done by a too superficial application of the materialist conception of history to art. Stupidities have come from the pen not only of our own but of Soviet critics, which show the dangers of a too hastily digested theory. It is these pronouncements that are seized upon so avidly by the music critics of the bourgeois camp, and I shall have more to say of them later. Here I am talking of the methods of thoughtful, sober and intelligent Marxist critics. It is an

oversimplification to view man's social condition and his intellectual outlook as determined solely by the economic basis of his age. Other factors come into it, and of these the careful critic takes account. The economic basis of a society produces a certain political *régime*, feudalism, say, or monopoly capitalism, and the particular form this assumes is conditioned partly by geographical, partly by racial characteristics. Thus the slave state of Greece, though built on the same fundamental economic basis of slavery, is not identical with the slave state of, say, Egypt, and both produced different cultures and art forms.

This Marxist conception of history and art satisfies its adherents by conviction and not by tradition or habit. It is too young for that. Its assimilation is no easy task and those who have abandoned the well-trodden path of orthodoxy and ready-made opinion and embraced the by no means easily acceptable dogma of Marxism may be treated as honourable foes. The critics of their standpoint would therefore do better to study it soberly before indulging in attacks upon it which would seem to be inspired by rancour rather than reason. If the Marxist interpretation of history does not convince you, the application of it to art is scarcely likely to appeal to you either, but the critic who bases his dislike of the theory upon purely political grounds should first examine his own theories and determine how far they are themselves the result of environment. A theory is not necessarily right because it is the prevailing one. Ultimately indeed, every man is his own canon of truth, as Epicurus observed, and even the delusions of madmen are true to themselves. The natural propensity of the human race for proselytising, however, is so strong that most of us tend to broadcast our convictions (or delusions) as if they were universal truths. A certain amount of give and take is therefore necessary. The Marxists are willing enough to accept what is valuable in the musical criticism of this bourgeois age. The essence of the Marxian dialectic is the absorption of what is valuable in the past, and bourgeois culture and criticism, whatever their limitations, have made a distinguished contribution to the intellectual and artistic life of the age. Marxian criticism has something specific to add to the interpretation of music. You may disagree with it, but it is a crass error to suppose that it can be dismissed or disposed of by attacking its protagonists as Jews and aliens (*vide* Mr. Newman's April articles on "Music and Ideology" in the *Sunday Times*).

On the other hand, those who desire to study music against the social and political background of its time too often spoil their case by over-emphasis. It is open to the intelligent reader of criticism and musical literature to distinguish between false reasoning and true, even if the subject matter is not to his taste. To judge the Marxian standpoint from the too often ill-judged pronouncements of Mr. Alan Bush would be as unwise as to judge the other side from the pontifical statements of Mr. Ernest Newman, or Mr. W. J. Turner.

It is chiefly in the discussion of modern music and the position of the modern composer that the Marxian critics have made their worst mistakes, and that the enemy has been given such cause to blaspheme. The first part of this article was devoted to an explanation of the Marxian approach to the music of the past. When we come to modern music the same method of interpretation is still

possible though infinitely more difficult, for the picture is too close for us to see its true perspective. Unfortunately the Marxists have not been content to interpret modern music. Pronouncements have been made from time to time which indicate that the composer is expected consciously to work to a theory, to accept a social programme and construct his work to fit it. To impose such limitations on the composer is, I am convinced, no part of Marx's theories. The materialist conception of history provides a standpoint, a basis, for the interpretation of past ages and cultures, but it was never intended to condition the work of contemporary artists. There is a well-known story of the centipede who crawled along at a pretty pace till some busybody asked her which foot she put down first, whereupon she became, so to speak, foot-bound, and perished shortly after. The same thing will happen to the composer who is asked in the middle of a symphony if it is "democratic". Busybodies of this type have of course existed before. They interfered with the teaching of Socrates, and complained bitterly that Bach's church music was not cut to their pattern. When Mr. Bush can write that it is the function of democratic composers "to set forth in a musical framework the social consciousness of their contemporary world" I feel that Marx has been travestied. The democratic composers *may* and probably will set forth the social consciousness of their contemporary world, but it is surely not their *function* to do so. Beethoven's music is a revelation of himself. It is also the revelation of an age, but to assume that Beethoven deliberately set out to make his work either of these things, least of all the latter, is taking a dangerous liberty. The art forms, such as the fugue, have a definite relation to the social background of their age, but it is more than doubtful that Bach had any realization of it. The music critic would do better to ask himself the function of musical criticism before laying down the law as to the function of the composer. It is not within the province of the critic to dictate the aims of the artist, and the form his work should take. His function is to criticize and interpret those aims and forms when he has discovered and analysed them.

Book Reviews

John Blow, Doctor of Music. A Biography. By Harold Watkins Shaw. (Hinrichsen.) 2s. 6d.

It is 67 years since the Purcell Society was launched, and the publication of Purcell's complete works is not yet completed. That affords little hope of seeing the complete issue of Blow, his great contemporary. Yet there are full editions on the continent of men of less value. It is our English way. If ever such a project is contemplated, Mr. Shaw's painstaking research into, and his marshalling of all the available facts will be a valuable foundation. As in all cases of investigation, attractive legends are shattered. As the author remarks, it is curious how little that is personal emerges. The man himself is still a shadowy figure. That he was unequal as a composer we all know; Mr. Shaw's summary of his two MSS. theoretical treatises shows that he was also unequal in his mental make-up. Yet more of the man himself is apparent in these than in any contemporary accounts. The main thing that strikes one is Blow's gift for hard work; he was a veritable Pooh-Bah in the matter of appointments and it is surprising that he accomplished so much composition when he held so many posts. Some day we may hope for a full-length study of his works. It would be a rich field for critical examination and would be a much-needed contribution to the musical history of London during Blow's long life. W. G. W.

The Notation of Polyphonic Music 900-1600. By Willi Apel. (The Mediaeval Academy of America, Cambridge, Mass.) 1942. Pp. xxv and 443.

The study of musical notation is the basis for our understanding of the music of the past. This is a fact, evident to everybody who tries to perform, or even only to hear with his inner ear transcriptions of music from sources of a date prior to that of the works of Purcell or Bach. Musicians and musicologists half a century ago were in a more favourable position than we are. They believed in a continuous progress in music, in an evolution from a primitive state to a perfection, reached by the Classics and, finally by Brahms. To-day we know that all theories of that kind were erroneous; we know too that the wrong views about certain phases of the music of the past—particularly of Early Mediaeval music, music of the Troubadours, of thirteenth-century polyphony—originated from faulty and misleading transcriptions of the musical documents. Mistakes are bound to happen in the phase of pioneer research work, but some musicologists ignored deliberately the clear indications of mediaeval musicians and theorists, introducing their own rhythmical theories, which derived from speculations on the interpretation of nineteenth-century music.

Any occupation with Mediaeval music, therefore, has to start from the sources and not from transcriptions, even if they are presented in sumptuous monumental editions. From this point of view any new attempt at giving a history of musical notation has to be welcomed, particularly if such a book is written by a scholar, so well prepared for his task as is the author of the present work. In the preface to *The Notation of Polyphonic Music*, W. Apel informs the reader that his book "follows rather closely courses given by the author at Harvard University from 1937 to 1941". His book is, as the author also states, the first of its kind "to appear in the United States of America". W. Apel, to whom we owe an excellent study on *Accidentien und Tonalität*, published in 1937 at Strasbourg, has tried to write a complement to J. Wolf's *Handbuch der Notationskunde*, published some twenty years ago. This book, Apel himself confesses, is still a valuable source for our knowledge of the entire field of musical notation, especially if taken together with J. Wolf's *Geschichte der Mensural-Notation von 1250-1460*, published in 1904. In the last twenty years, however, much progress has been made in the field of Mediaeval music. These investigations have forced us to revise many of the theories which seemed firmly established at the time when J. Wolf's *Handbuch* was printed. W. Apel's book gives a well-documented survey of all these questions, and the result is not too comforting. Indeed, the average reader, who has no specialized knowledge of any of the various phases of Mediaeval notation may come to the conclusion that in many points we are far from any accurate knowledge of how to render twelfth and thirteenth century MSS. into modern notation. W. Apel, well aware of all the difficulties, does not proceed in the historical order, but begins with the latest stages of evolution and goes gradually back to the earliest. This method has been first applied by H. Riemann in his book *Die Byzantinische Notenschrift im 10. bis 15. Jahrhundert*. It is certainly the best way of proceeding for the teacher, who is trying to lead his pupils back from established facts to problematic theories, but it makes no easy reading, particularly in the first part, in which the author is dealing with German, Spanish and French tablatures, and has to proceed three times in the reverse historical order.

Apel's book is richly provided with facsimiles, demonstrating the embarrassing number of variants of notation, and also with numerous examples in the text. Transcriptions of the facsimiles are given in an Appendix.

E. J. W.

Challenges. By Ralph Hill. Pp. 104. With an Introduction by John Ireland and an Envoi by C. B. Rees. (Joseph Williams, Ltd.) 4s.

Mr. Hill's articles in *The Radio Times*, by which unfortunately he is best known to the ordinary reader, are in no respect characteristic of the breadth of his mind or the depth of his sympathies. In the collection of essays now under review, we are brought face to face with the real Ralph Hill, his imaginative pugnacity no longer fettered by the restrictive chains of an inartistic and bourgeois corporation.

Mr. Hill tilts at Ernest Newman's obsession for "objective" criticism, and arrives at the conclusion that there is no such thing. Obvious enough: but the author puts it so

persuasively and his argument is most rewarding. Even if it were possible to write objective criticism that did not have the word humbug boldly inscribed between every line, what dismal stuff it would be to read and how few of us would dare to say we understood it. Beauty in its kaleidoscopic facets and shapes is the primary concern of all forms of art, and beauty still lies in the ear or eye of the recipient. What objective formula stands a chance of acceptance here? No, the object of criticism applied to the arts is to illuminate the subject under discussion so that readers may have their powers of observation stimulated and their imaginations awakened, leading to a wider appreciation of the subtleties of the artist's mind and a consciousness that their own vista of sympathetic understanding is for ever widening. Mr. Hill realises this and makes his point in the stimulating prose of a born writer. The two essays on this topic occupy a quarter of the book and alone make it imperative for the sensitive and enquiring music-lover to lose no time in getting his hands on a copy.

A great deal of nonsense has been written and spoken in recent years about the music of Johannes Brahms—mostly by people who are experienced enough to know better. Mr. Hill resents this and confounds their knavish tricks in as trenchant a piece of musical polemic as has appeared in English for many a day. Such stuff as this stirs up our jaded enthusiasms of pre-war years and encourages the process of mental stock-taking. In other words it is good criticism.

It is time that responsible critics made up their minds about Brahms' music. If one of them finds himself temperamentally out of tune with the *Requiem* let him say so: if another is bored with the *Tragic Overture* and finds that he cannot remember its themes let him admit as much: if a third does not care for the *Triumphlied* let him record the fact (if he thinks it worth recording);—but these didactic gentlemen should not presume to castigate music as essentially inferior simply because they themselves do not like it. Admittedly the *Triumphlied* can be shown to be inferior without resort to iced towels or midnight oil, but the two former works cannot. The *Song of Destiny* alone stands as a monument to its composer's genius—no greater choral work has yet been written: the *Four Serious Songs* are among the greatest we have: the Double Concerto has yet to be excelled as a *tour-de-force* and the Violin Concerto stands as the most perfect exposition of the dramatic potentialities of the violin, notwithstanding Max Bruch, Elgar, Sibelius, and Ernest Bloch who alone compare with Brahms in this respect. So one could go on, but what is the point? Ralph Hill needs no bolstering of his argument in this case—the facts are marshalled in his support.

Eight further essays and the chapters by John Ireland and C. B. Rees complete one of the most attractive ventures in modern criticism. Mr. Hill has blazed a trail which our younger critics would do well to follow.

G. N. S.

Reviews of Music

Parthenia, or The Maydenhead of the first musicke that euer was printed for the Virginnalls. (The Harrow Replicas.) (Heffer.) 35s.

This beautifully produced facsimile of one of the most famous and most beautiful music-books ever printed is the third of the handsome series of "Harrow Replicas". Most readers of THE MUSIC REVIEW will be familiar with the main facts about *Parthenia*: that it is a collection of twenty-one pieces by Byrd, Bull and Gibbons originally published about 1612-3, with a dedication "to the high and mighty and magnificent Prince Frederick, Elector Palatine of the Reine: and his betrothed Lady, Elizabeth, the only daughter of my Lord the King", and commendatory verses by Hugh Holland and George Chapman, and that it was reprinted in modern notation (very unsatisfactorily) by Rimbault and the Musical Antiquarian Society in 1847, and with better texts by Louise Farrenc in her *Trésor des Pianistes* (Paris, 1863) and Margaret Glyn (London, 1908). One cannot review *Parthenia*. But the following list of contents, with cross-references to other well-

known collections of virginal music and to a few easily accessible modern editions, may be found useful:

1. Byrd. *Prelude*.
2. " *Pavan* (Sr. Wm. Petre). Also in Forster's and Lady Nevill's Virginal Books. Reprinted in Vol. II of Margaret Glyn's so-called *Byrd Organ Book* (William Reeves).
3. " *Galliard*. Also in Forster and Lady Nevill. Reprinted in Vol. II of *Byrd Organ Book*.
4. " *Prelude*. Also in Fitzwilliam Virginal Book. Reprinted in Vol. II of *Les Maîtres du Clavecin* (Litolf).
5. " *Galliard* (Mrs. Mary Brownlo).
6. " *Pavan* (The Earle of Salisbury). Reprinted in *William Byrd: Dances Grave and Gay* (Winthrop Rogers), *Fourteen Pieces by William Byrd*, edited by Fuller-Maitland and Barclay Squire (Stainer and Bell), Book 1 of *Old English Masters* (Joseph Williams), etc.
7. " *Galliard*. Reprints as No. 6.
8. " *Second Galliard* (Mrs. Mary Brownlo).
9. Bull. *Prelude*. Also in Benjamin Cosyn's Book.
10. " *Pavan* (St. Thomas Wake). Reprinted in an album of pieces by Bull, edited by Margaret Glyn (Joseph Williams).
11. " *Galliard* (St. Thomas Wake). Also in Fitzwilliam and Cosyn. Reprint as No. 10.
12. " *Pavan*.
13. " *Galliard*.
14. " *Galliard*. Reprinted in *Selected Pieces by John Bull*, edited by Granville Bantock (Novello).
15. " *Galliard*. Also in Fitzwilliam.
16. Gibbons. *Galliard*. Reprinted in Vol. II of *Les Maîtres du Clavecin* and Vol. III of the *Complete Keyboard Works of Gibbons*, edited by Margaret Glyn (Stainer and Bell).
17. " *Fantasia*. Also in Cosyn. Reprinted in Vol. V of the *Complete Keyboard Works*.
18. " *Pavan* (The Lord of Salisbury). Also in Fitzwilliam. Reprinted in Vol. III of the *Complete Keyboard Works*.
19. " *Galliard*. Reprinted in Vol. III of *Complete Keyboard Works*.
20. " *The Queenes Comand*. Reprinted in Vol. II of the *Complete Keyboard Works*.
21. " *Prelude*. Reprinted in Vol. II of *Les Maîtres du Clavecin* and Vol. IV of the *Complete Keyboard Works*.

(The list of modern reprints makes no claim to completeness.)

G. A.

The Autograph of Three Masters (Beethoven, Schubert, Brahms). (The Harrow Replicas). (Heffer.) 10s.

An excellent facsimile in a strong protective binding of a surprising double-sheet of music paper on the inner pages of which Beethoven wrote the song *Ich liebe dich*. How it came into Schubert's possession, how he used the outer pages of it for a sketch (music that eventually served for the slow movement of his E flat sonata, Op. 120) and for teaching a child; how Brahms bought the two pages separately in the 1870's, writing his name upon the one first acquired, how he presented them to the *Gesellschaft der Musikfreunde* in Vienna in 1893 and where to read still more about the MS., is all told in English. This is the first of a series of replicas which deserves a cordial welcome.

F. M.

J. S. Bach. *Prelude and Fugue in B minor*. (The Harrow Replicas.) (Heffer.) 15s.

Breathes there a man with soul so dead

That never to himself has said:

"This is his own, the Master's hand!"

In other words—who is not thrilled to see the original MS. of some literary or musical masterpiece? True, Charles Lamb regretted ever being shown the manuscript of *Lycidas* because, as he says, he could not bear the erasures, the second or third thoughts, ruthlessly inserted throughout. "How it staggered me", he writes, "to see the fine things in their ore; interlined, corrected! As if their words were mortal, alterable, displaceable at pleasure!" But few of us are likely to share his repugnance. Indeed, it is surely strange that millionaires, such as there are (or were), should be content to collect such dreary simulacra as first editions or rare stamps, when a far nobler quarry like original manuscripts awaits their chase. For those of us, however, who cannot afford the pursuit of such rare game there now exists the next best thing, photographic reproduction of scores, which are as fascinating to read as they are, comparatively speaking, cheap to buy. Here then, is a replica of one of Bach's organ works, written in 1740. It is a fair copy in the most literal sense, for there are no erasures and scarcely a blot. Among many interesting details one notices Bach's labour-saving device of prolonging a ledger line right across the bar, and sometimes through into the next, so as to carry on it as many notes as may be required. Another remarkable thing is the complete absence of phrasing or dynamic markings. When one thinks of the plethora of musical stage-directions with which some of our moderns plaster their scores Bach's reticence in this matter strikes one the more forcibly. Was it that he was content to leave posterity to do him justice without any post-mortem guidance? Or was he great enough not to worry about the question at all?

Here anyhow, is an admirable birthday or Christmas present for any music-lover, and cheap at the price.

C. W. O.

Purcell and Handel in Bickham's Musical Entertainer. Edited by Otto Erich Deutsch. (The Harrow Replicas.) (Heffer.) 30s.

This publication is a number of sheets from *The Musical Entertainer*, which ran from 1736 to 1740. All the music is by Purcell or Handel, or appertaining to them, songs and duets. It is not the music, but the engravings, that are of interest. The editor truly remarks that the original was "the most beautifully ornamented music book ever published". The drawings are exquisite, a joy to any art collector. That such a book, reproduced from the Paul Hirsch Library at Cambridge, should be issued in war-time is astonishing, and is yet another example of the culture which Hitler has driven out of his country.

W. G. W.

Benjamin Britten. *Folk-Song Arrangements*: Vol. I. British Isles. For Voice and Piano. (Winthrop Rogers Edition.) 5s.

Folk-tunes are sometimes superb, more often merely passable, and occasionally totally undistinguished. But into whatever category they fall it is safe to say that none of them lose by being wedded to a good accompaniment, since beauty is not always best unadorned, and the finest jewel is no worse for a rich setting. In the arrangements of the seven folk-songs that make up this set Britten shows himself a worthy successor to his great predecessor in this field, Vaughan Williams. To take only two examples—the delightful syncopations in No. 4 and the simple but expressive counterpoint to the melodic line in No. 5 are typical of the deft but unobtrusive workmanship shown throughout. Moreover, though there are touches of modern harmonic colouring, there is no effect of sophistication in these arrangements, unless an exception be made of bars 6–10 on page 18, which some musical palates may find a shade too tart for their taste. One may reasonably hope for successors to this volume which, if the present level be maintained, should be welcomed by professional and amateur singers alike.

Edward C. Bairstow. *I Arise from Dreams of Thee* (Shelley). For Voice and Piano. (Joseph Williams, Ltd.) 2s.

Our standards in English song have risen so much within the last 25 years that one is inclined to judge earlier writers of this century a little hardly. Nevertheless, this song, while it inhabits a very different world from that of Warlock or John Ireland, is quite a distinguished effort for its date, 1902, when British song-writers were only just emerging from the doldrums of Victorian drawing rooms, and any lyric not smothered in sentiment was known in the hideous jargon of the time as an "art-song". It is a pity that the level of the music to the first two verses drops into the commonplace with the third, just when a heightening of musical interest is most required.

Henry Purcell. *With Sick and Famished Eyes*. For Voice, with Piano (or Harpsichord) and Violoncello. Edited by Ina Boyle for the Oxford University Press. 3s.

Described on the title-page as "A Song", this is more accurately an extended piece of musical declamation. Purcell here anticipates Bach and to some extent, Wolf, in his scrupulous fidelity to the spirit and the letter of the verse he is setting. In fact this outpouring of a religious penitent is a kind of musical ancestor of Wolf's *Mühvoll komm ich und beladen*, written some 200 years later. There are effective touches of musical realism in the voice part, e.g. the long descending phrase at the words *Lord I fall*, and the *fioritura* passage to the line *Scatter like wind*. It should be added that the cello part, far from being something to be treated *ad lib.* is an integral part of the whole, forming a most expressive counterpoint to the accompaniment and the voice. But one fears that only a first rate artist could disguise a certain monotony of mood in this song (which is of considerable length) for which reason amateurs should be warned against attempting it—not that they are likely to do so. Incidentally, a natural has been omitted before the B flat in the second chord of bar 6, page 8.

John Blow. *Awake, Awake my Lyre!* (Abraham Cowley). Set for Soprano (or Tenor) Chorus, Strings and Piano (or Harpsichord). Edited by Harold Watkins Shaw. (Hinrichsen Edition, Ltd.) 2s.

This edition has evidently been a labour of love. Perhaps "the tender and exquisite charm of the vocal line" to which the editor refers in his preface will not be immediately apparent to listeners accustomed to music having a more directly emotional appeal. Those however, who can relish their musical champagne dry, as well as sweet, will appreciate this music, which has all the ordered grace and well-bred formality of its period. It consists of a short overture, followed by two arias for solo voice, alternating with a four-part version of the same for chorus. A kind of recitative and arietta comes next, the chorus rounding off the whole with a repetition of the latter. The work is remarkable for its rhythmic freedom, and for the composer's frequent use of what have come to be known as "false relations", which give the harmonies quite a modern flavour at times. One wonders, by the way, what those doughty knights of harmonic orthodoxy, Sirs Macfarren, Ouseley, Stainer and Prout, would have said, could they have seen these musical audacities of their distinguished countryman; not to mention a crime still more hideous—to wit, a pair of naked and unashamed consecutive 5ths and 7ths (See page 14, bar 5).

But they are in their graves, and O
The difference to—

noone.

R. Vaughan Williams. *Nine Carols* for Male Voices. (Oxford University Press.)

These delightful arrangements of well-known tunes should be welcome everywhere. They should be particularly suitable for country parish choirs where there is a shortage of male voices, since they do not depend for their effect on a large body of performers, and generally speaking, each part lies well within the compass of the average singer. If some six or seven gallant fellows would learn them by heart, brave the black-out and sing them on the door-steps of every town and village during Christmas week the feast of Noel would be happier for us all.

Felix White. *Men Who Marched Away* (Thomas Hardy). Part-Song for Mixed Voices with Piano Accompaniment. 5d.

John Ireland. *Immortality* (Henry P. Compton). For S.A.T.B. (Boosey & Hawkes, Ltd.) 5d.

W. K. Stanton. *By the Waters of Babylon*. For 6 part Chorus; unaccompanied. (Oxford University Press.) 1s. 5d.

These three works are typical cross-sections of the modern part-song. Save that the writing in each is homophonic in style, they have little in common. That of Felix White is the most traditional in feeling, and though capable and sincere, the music is not on a level with Hardy's fine poem. Technically speaking, that of W. K. Stanton is the most interesting, as showing to what expressive uses modern chromaticism may be put when controlled by sensitive musical thinking. But the pick of the bunch is Ireland's personal and moving setting of a very beautiful sonnet. Here poet and musician speak the same language, with a correspondingly satisfying result.

Apropos of these and other modern choral writings, one would like to know whether choirs who sing such things are so unmusical as to rely on such a makeshift expedient as the tonic sol fa method of notation. Surely this amateurish device, which means that every line of music is accompanied by what looks like a kind of bastard Morse code alongside, is beneath the dignity of singers capable of tackling modern music. Leading strings are all very well for the guidance of musical infancy, but are surely out of place when used by those who should have reached artistic maturity. C. W. O.

J. S. Bach—Christopher Le Fleming. *Organ Prelude and Fugue in E flat (St. Anne)*, arranged for Two Pianofortes, Four Hands. Dedicated to Cyril Smith and Phyllis Sellick. (Chester.) 10s.

Although the arrangements of Bach works have been much too numerous and indiscriminate, some of them have done good, the principle test being whether a given example has made music lovers better acquainted with the spirit of the original than they would have become without it. A subsidiary question that may well be asked is whether the popularity of certain arrangements has ousted works which needed no arrangement, in regard to which it must be sadly admitted that the general public is not as familiar as it ought to be with "the 48" the *suites*, *partitas*, etc. The present arrangement, which readers may have heard played by the accomplished pair to whom it is dedicated, is effective both in itself and as producing the kind of general impression of organ playing which pianofortes can often achieve. There is an optional cut of some eighteen bars in the *prelude* and an alternative concert-ending to the *fugue*, but neither of these suggestions is likely to appeal very strongly to whole-hearted lovers of Bach. F. M.

Gramophone Records

There are now three standard rates of Purchase Tax on gramophone records; for those acquired by the retailer on or after 13th April, 1943, the tax will be:—

2s. 1½d. on 3s. 3d. records, 2s. 7½d. on 4s., and 3s. 11d. on 6s.

But stocks previously held will be sold subject to tax at the rates shown in previous issues of this journal.

* Strongly recommended.

CHAMBER MUSIC.

*Bliss: Quartet in B flat.**

Griller String Quartet.

Decca K.1091-4. 20s.

Dohnanyi: Serenade in G major, Op. 10.

Jascha Heifetz, William Primrose, and Emanuel Feuermann.

His Master's Voice DB.6143-5. 18s.

Grieg: *Quartet in G minor.*

Budapest String Quartet.

His Master's Voice DB.3135-8. 24s.

VOCAL.

Chausson: *Le Colibri, Op. 2, No. 7* and

Bizet: *Chanson d'Avril, Op. 21, No. 1.*

Maggie Teyte and Gerald Moore.

His Master's Voice DA.1833. 4s.

Czech Folk Songs: *He whose beloved is dark.*

Oh, mountain how high thou art.

Good night.

I'll buy myself a black horse.

When we die.

Jarmila Novotna and Jan Masaryk.

His Master's Voice DB.6157. 6s.

Brahms: *Sister Dear* and

Grieg: *To a water lily.*

Isobel Baillie and Gerald Moore.

Columbia DB.2120. 3s. 3d.

Elgar: *Is she not passing fair?* and

Young: *Phyllis has such charming graces.*

David Lloyd and Gerald Moore.

Columbia DB.2117. 3s. 3d.

Handel: *Let the bright seraphim ("Samson").**

Isobel Baillie and the Halle Orchestra conducted by Warwick Braithwaite.

Columbia DX.1113. 4s.

Mozart: *The manly heart ("The Magic Flute").*

Give me thy hand ("Don Giovanni").

Gwen Catley and Dennis Noble and the Halle Orchestra conducted by Warwick Braithwaite.

His Master's Voice B.9338. 3s. 3d.

Somervell: *White in the moon the long road lies and*

The street sounds to the soldiers' tread.

John McCormack and Gerald Moore.

His Master's Voice DA.1838. 4s.

Verdi: *Ah! was it he and What folly ("La Traviata").*

Gwen Catley and the Halle Orchestra conducted by Warwick Braithwaite.

His Master's Voice C.3358. 4s.

Warlock: *Sleep, Sweet and twenty and Consider.*

Nancy Evans and Gerald Moore.

His Master's Voice B.9332. 3s. 3d.

INSTRUMENTAL.

Bach: *Praeludium (Violin Sonata No. 6 in C major)** and *Air (Suite No. 3 in D major.)*

Yehudi Menuhin and Marcel Gazelle.

His Master's Voice DB.6156. 6s.

Bloch: *Abdiah* and

Ravel: *Kaddish.*

Yehudi Menuhin and Marcel Gazelle and Hendrik Endt (*Bloch*).

His Master's Voice DB.6139. 6s.

Piece en forme d'habanera and
Kreiser: *Caprice Viennois*.

Yehudi Menuhin and Marcel Gazelle.

His Master's Voice DA.1832. 4s.

Dvořák: arr. Kreiser: *Negro Spiritual Melody (New World Symphony)* and
Schubert: arr. Menuhin: *Ave Maria*.

Yehudi Menuhin and Marcel Gazelle.

His Master's Voice DB.6158. 6s.

Chopin: *Nocturne in E flat, Op. 9, No. 2.*

Etude in F minor, Op. 10, No. 9.

Etude in F minor, Op. 25, No. 2.

Etude in F major, Op. 25, No. 3.

Solomon.

His Master's Voice C.3345. 4s.

Barcarolle in F sharp, Op. 60.

Louis Kentner.

Columbia DX.1112. 4s.

Debussy: *The Children's Corner* and

Schumann: *Traumerei, Op. 15, No. 7.*

Louis Kentner.

Columbia DX.1121-2. 8s.

Ferguson: *Sonata in F minor*, and

Purcell: *Sarabande (Suite No. 2), Menuet (Suite No. 1) and Air (Overture, Air and Jig).*

Myra Hess.

His Master's Voice C.3335-7. 12s.

Grieg: *Ballade No. 24.*

Eileen Joyce.

Columbia DX.1116-7. 8s.

Medtner: *Sonata in G minor, Op. 22.*

Moiseiwitsch.

His Master's Voice, C.3310-1. 8s.

Mozart: *Sonata in A minor, K.310.*

Denis Matthews.

Columbia DX.1114-5. 8s.

Rachmaninoff: *Humoresque, Op. 10, No. 5* and *Moment Musical, Op. 16.*

Rachmaninoff.

His Master's Voice, DA.1771. 4s.

CONCERTOS.

Bliss: *Concerto for Piano and Orchestra.**

Solomon and the Liverpool Philharmonic Orchestra conducted by Sir Adrian Boult.
(Recorded under the auspices of the British Council.)

His Master's Voice, C.3348-52. 20s.

Mozart: *Concerto for Violin and Orchestra, K.218.**

Yehudi Menuhin and the Liverpool Philharmonic Orchestra conducted by Malcolm Sargent.

His Master's Voice, DB.6146-8. 18s.

*Concerto for Horn and Orchestra, K.495.**

Dennis Brain and the Halle Orchestra.

Columbia, DX.1123-4. 8s.

ORCHESTRAL.

*Borodin: Symphony No. 2 in B minor** and
Mozart: Andantino (Divertimento in D), K.251.

The Halle Orchestra conducted by Constant Lambert and Laurence Turner (*Mozart*).
 Columbia, DX.1125-8. 16s.

Glinka: Overture "Russlan and Ludmilla" and
Rimsky-Korsakov: Dubinushka.

Indianapolis Symphony Orchestra conducted by Fabian Sevitsky.
 His Master's Voice, C.3347. 4s.

Elgar: Serious Doll (Nursery Suite) and
Harty: A John Field Suite.

The Liverpool Philharmonic Orchestra conducted by Malcolm Sargent.
 Columbia, DX.1118-20. 12s.

Moussorgsky: Love Music ("Boris Godounov") and
Shostakovitch: Polka ("The Age of Gold")

National Symphony Orchestra of America conducted by Hans Kindler.
 His Master's Voice, C.3346. 4s.

Tchaikovsky: Theme and Variations (Suite No. 5 in C, Op. 55) and Mazeppa.

The Liverpool Philharmonic Orchestra conducted by Malcolm Sargent.
 His Master's Voice, C.3338-40. 12s.

Walton: "Spitfire" Prelude and Fugue.

The Halle Orchestra conducted by William Walton.
 His Master's Voice, C.3359. 4s.

Weinberger: Czech Rhapsody.

National Symphony Orchestra of America conducted by Hans Kindler.
 His Master's Voice, C.3360. 4s.

K. 495 is one of the loveliest of Mozart's Concertos, which, owing to the scarcity of horn virtuosi, we don't often hear; an absolutely perfect set of records and probably the greatest revelation of all discs reviewed in this number. The Violin Concerto is a perfect recording of a perfect reading, superior even to Szigeti's version. Matthews' performance of the Sonata is in no way comparable to the Schnabel.

Of the works by Russian composers the only one of real importance is Borodin's Symphony, brilliantly recorded, with an excellent reading of the difficult rhythmical and instrumental parts. The four short pieces by American Orchestras are uniformly crude, both in performance and recording; good recording is wasted on one of Tchaikovsky's weakest works. The Medtner Sonata is pleasant music of an epigone, without great personality, nicely played.

The other pieces by Menuhin are arrangements of, partly great music, partly pot-boilers, but all of them beautifully performed in brilliant and effective recordings.

The Dohnanyi Serenade and Grieg Quartet, though unrewarding works, are well played.

Isobel Baillie is a great singer of Bach and Handel and her recording from *Samson* is as fine as anything she has accomplished, but her reading of the two romantic songs is disappointing. The operatic recordings are definitely "utility", but David Lloyd's record makes delightful listening for all occasions.
 E. J.

To-day, with which we take in the last twenty-five years, Great Britain provides composers who together represent music of a stature, relative to the rest of the world, not in evidence since Elizabethan times. Some of us have thought this for all of those twenty-five years. The gramophone companies come nearer to thinking so with every month's output. For the third time the British Council has sponsored the recording of a major

contemporary work. Again they are to be congratulated on their choice and again the recording is excellently done. The Bliss Concerto follows Moeran's Symphony and Walton's *Belshazzar's Feast* in this series of sponsored recordings; all three works carry the conviction that music in these islands has re-found the vital spark. Of these works, it is easily possible that Arthur Bliss' Concerto might soonest gain a hold on the musical public, whatever the opinion of musicians may be. In all its aspects it is everything that a piano concerto should be. The first movement provides colossally exciting moments, especially towards the close; the slow movement charms in the true sense of charm—it is other-worldly. Repeated hearings strengthen the feeling that the last movement lacks the balance and unity achieved elsewhere in the work; at the same time it has colour and verve of an order rarely met with in modern concertos. If, as often happens in recorded piano concertos, Solomon is allowed to make more than his share of noise occasionally, this scarcely detracts from a brilliant performance in a work which deliberately asks of the pianist practically everything that a piano can do.

William Walton will not increase his prestige on the strength of the *First of the Few* record. Recipe for the usual synthetic musical background to the preliminaries of a full-length film:—one fanfare of brass rising to a very large *tutti* followed by an upward sweep on a harp leading to a march theme repeated or drawn out sufficiently to outlast the blurb. There is just this in Walton's *Prelude*, and if the march is good in an Elgarian way, it is somehow hard to forgive the rest. The *Fugue* is much more original. As a record to buy—much, much better to acquire just one of the *Belshazzar's Feast* set for the same money.

The Harty orchestrations are beautifully played. John Field provides for no big moments and, quite rightly, Harty does not invent any, presenting these fetching tunes with taste and charm, to produce a suite of orchestral music of the "light-classical" order infinitely pleasanter than most of those turned out for the alleged "middle-brows".

Throughout the three movements of Howard Ferguson's sonata there is not a light moment, and scarcely a vigorous one. But many moments are beautiful and it convinces in its mood. Its direct emotional effect is heightened by the pianist's exquisite shading. Her playing of a *Sarabande*, *Menuet* and *Air* by Purcell, on the odd side, is very satisfying.

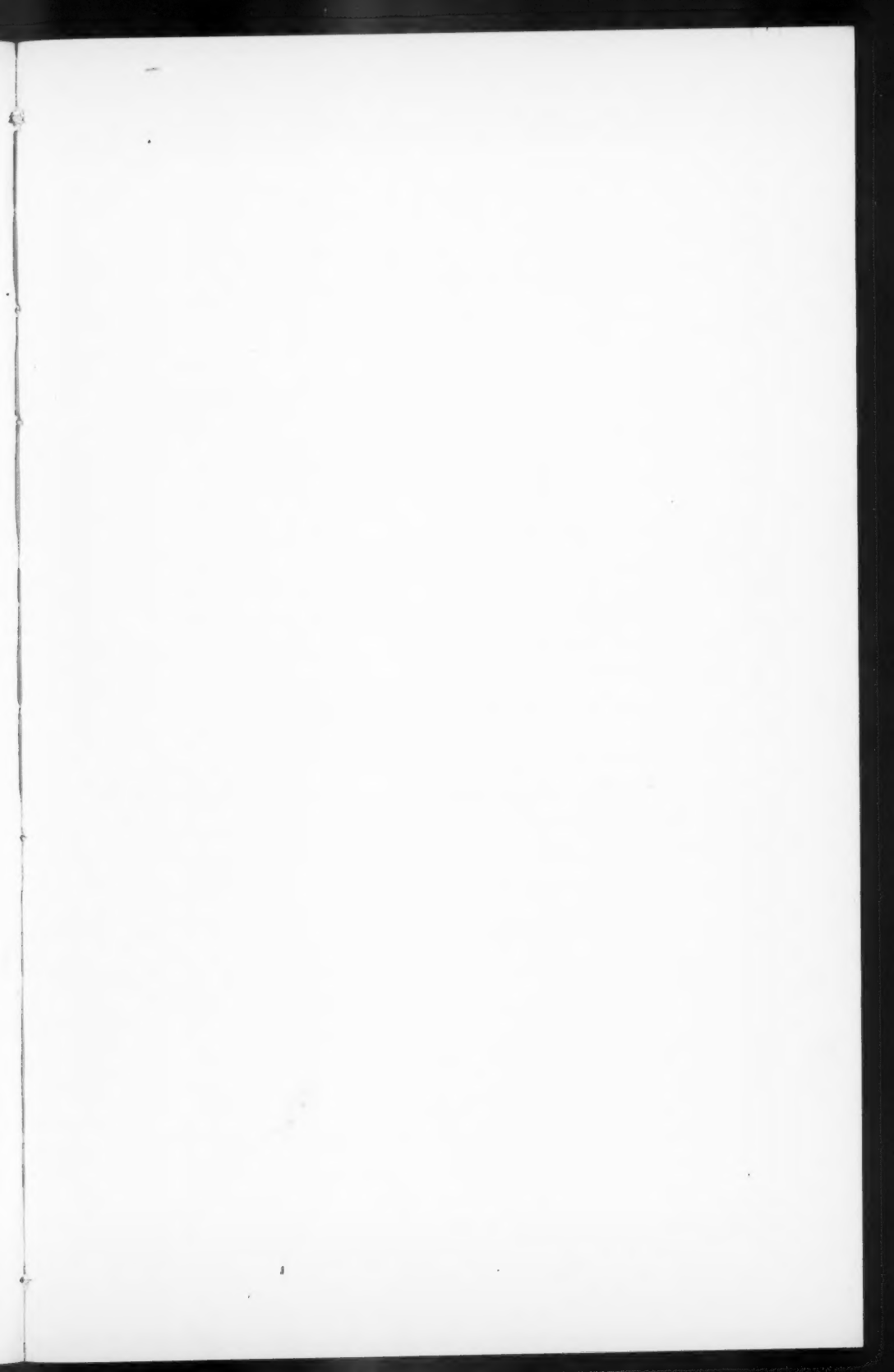
Peter Warlock has been dead for thirteen years. The records of his songs can still be counted on less than a whole hand, so that the present group of three songs calls for special notice. Miss Evans does remarkably well with them. Her singing of *Consider*—surely one of the loveliest settings of any English words—is near enough to perfection. What an artist Gerald Moore is! This is definitely a record to buy.

All are technically good as regards the reproduction.

J. B.

The reader's attention is drawn to the recording of the Bliss Quartet. This is one of the most successful sets we have ever had from Decca. The Griller Quartet have never played better and the technical quality of the records leaves nothing to be desired. The music itself forms one of the most significant modern contributions to the chamber repertoire, without being unduly difficult to assimilate. As a composer Mr. Bliss has not yet received the recognition which is his due: his *Music for Strings*, piano concerto and this Quartet (all recorded) are eloquent testimony to his power of conveying a vital message to modern and progressive listeners, without straining the traditional channels of musical communication beyond the comprehension of any but the most die-hard tonal conservative. In music, as in all other relevant spheres, fashion is unpredictable: but the fact that fashion has not caught up with Arthur Bliss' music should deter none of us from coming to grips with it ourselves—think of some of musical fashion's recent blunders and you may well conclude with the reviewer—rather the reverse.

G. N. S.



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